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The Australian WOMEN'S WEEKLY

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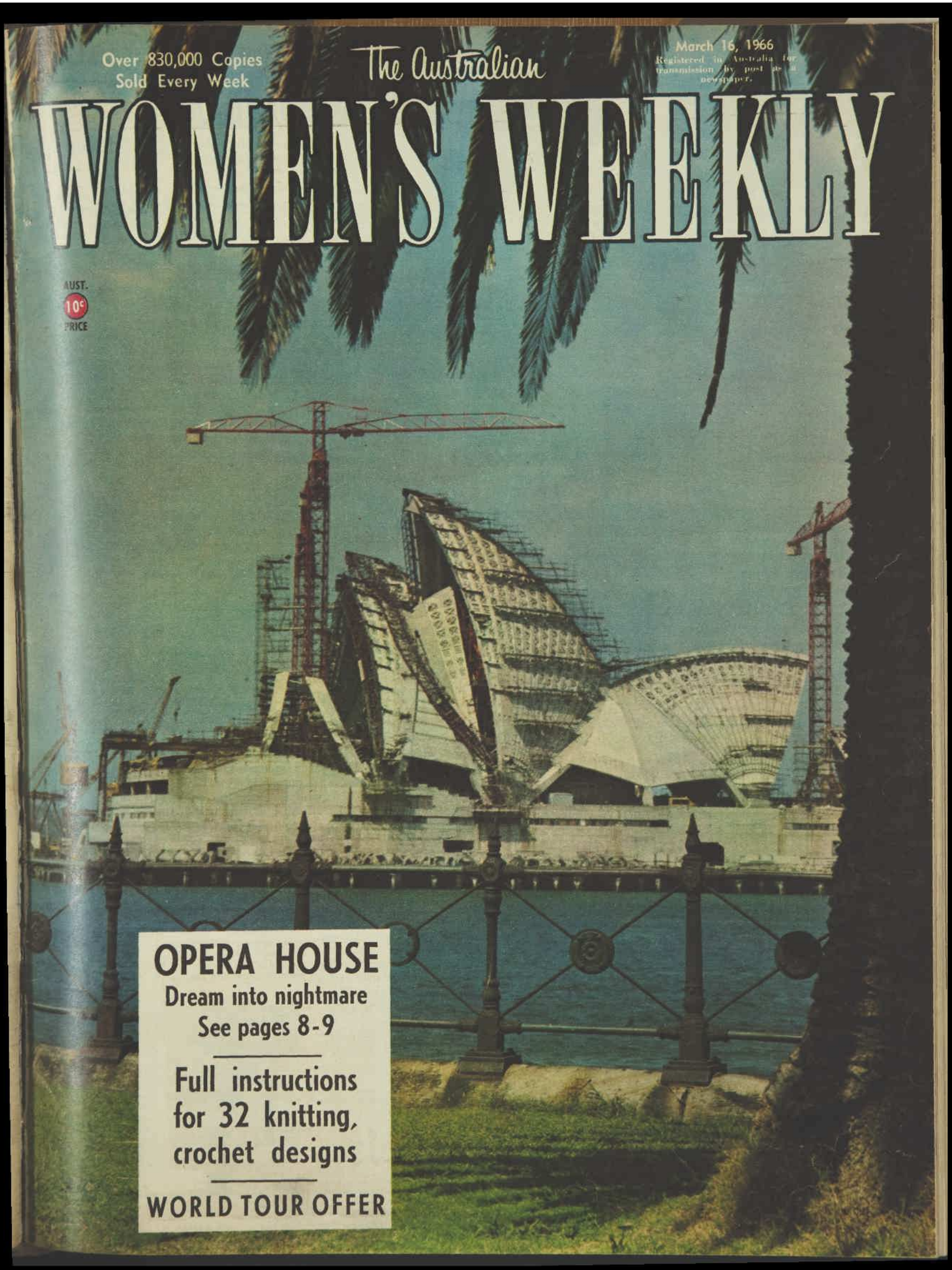

OPERA HOUSE

Dream into nightmare

See pages 8-9

Full instructions for 32 knitting, crochet designs

WORLD TOUR OFFER

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it's an open and shut case: the only bra to choose under decollete styles is Triumph's new Front-Closing plunge bra. that cute bow hides a sneaky fastener; no more reaching just slide in place. flirty lace edges cups, curves around the smooth, scooped back. the lace lavished slip follows this same outline. tiny bows stop it plunging to waist. naughty? mmmm! but oh, so nice.

Taillana Front-Closing contoured bra SL6: 59/6, $5.95
Taillana Plunge slip, de-luxe version SP7: 90/-, $9.00

In black or white. Triumph Go-Togethers.
CREATIONS FROM THE HOUSE OF JENYNS

JT 964

The Australian
WOMEN'S WEEKLY

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MARCH 16, 1966 — Vol. 33, No. 42

CONTENTS

Special Features

The Opera House: Dream into Nightmare . . . 8, 9
World Discovery Tour 1967 . . . 17-19
KNITTING AND CROCHET . . . Centre lift-out

Fiction

Crime of Silence (Serial — Part 1), *Patricia Carlon* 21
Tom, Dick, But Never Harry, *Dan Ross* . . 22, 23
Don't Bother to Call, *Jack Flannery* . . . 25
Death Comes to Dinner, *Una Mary Marks* . . . 27

Regular Features

Social . . . 10, 11
TV Parade . . . 15
Compact . . . 29
Letter Box, Dorothy Drain, Ross Campbell . . . 31
Stars . . . 45
House of the Week . . . 58, 59
Teenagers' Weekly . . . 75-78
Mandrake, Crossword . . . 79

Fashion

Fashion Frocks . . . 26
Dress Sense, *Betty Keep* . . . 33
Style Setters From the Paris Collections . . . 34, 35
Needlework Notions . . . 42
Butterick Patterns . . . 79

Family Affairs

Learning to Let Children Go . . . 37
A Reader's Story . . . 39
Collectors' Corner, Transfer . . . 41
Survival Kit . . . 45
At Home *with Margaret Sydney* . . . 47
Gardening: Geraniums . . . 61
Irish Cookery . . . 63-65
Prize Recipe, Home Hints . . . 65

OUR COVER

● Photographed from Dawes Point last week: the Sydney Opera House (pages 8 and 9). The cover picture and the full-page picture on page 9 were taken by Keith Barlow shortly after the collapse of steel scaffolding being used as a temporary supporting arch.

The Weekly Round

IN our recent mail was a letter from a Queensland reader (who asked us to call her "Waiting for the Next") telling us she has kept all our lift-out books.

"I have kept them all," she said, "to have them bound to form a 'Household Encyclopedia,' which covers, so far, every phase of keeping house.

"This will make a helpful present to the first of my family to marry—at almost no cost."

★ ★ ★

NEARLY all brides-to-be get perceptibly thinner in the rush of preparations for their wedding day. Princess Beatrix of the Netherlands is no exception.

She has fined down remarkably (see picture) from the once-puddeny girl of a few years back.

She and her fiance, Klaus von Amsberg, first met in the snow. For the story of her wedding plans, see page 5.

PRINCESS BEATRIX

Hints to keep your home free of insect pests

To quickly clear the home of disease-carrying flies, mosquitoes, cockroaches and other insect pests spray with "Safe" Pea-Beu insecticide. The powerful action of Pea-Beu quickly eliminates all insect pests, without harming the lungs. It can be used in the presence of children and pets with complete safety.

Flies which are attracted by the smell of food at the table or in the kitchen can be quickly eliminated with powerful "Safe" Pea-Beu insecticide. Wide-spreading action Pea-Beu quickly cleans the room of all flies, does not contaminate food and is pleasantly perfumed.

To prevent damage to furs, woolens and clothes by moths and insect pests, spray into cupboards where clothes are stored, with powerful "Safe" Pea-Beu. After a few short bursts close doors to seal in the powerful insecticide to eliminate pests and larvae. Pea-Beu is non-staining and its high safety factor is a boon to Australian housewives. The powerful "Safe" easy-to-use Pea-Beu aerosol insecticide is now available mainly through chemists and stores.

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SAILS SET FOR AUSTRALIA

● Dipping and rolling gracefully over the blue waters of the Pacific, between Lord Howe Island and Sydney, a three-masted windjammer is on the last leg of her eight-month journey from England.

SKIPPER GORDON KEEBLE, an ex-Royal Navy captain, and his crew of amateur sailors — 18 men and two women — are hoping for a fair wind and a fine morning when they sail the New Endeavour into Sydney Harbor soon.

Plans for the voyage began when Australian expatriate Geoffrey Layton, ex-singer, flyer, and insurance agent, met Captain Keeble in London on his return from the Caribbean, where he had skippered a sailing ship taking tourists over the historical routes of pirate and privateer ships.

"Get a good sail ship and organise similar cruises around the Whitsunday Passage in Queensland," the Captain advised Geoff. "There are dozens of interesting islands, full of history."

As it happened, Geoff knew of just the ship—a three - masted topsail schooner, square-rigged on the foremast—which was for sale in Denmark.

Geoff formed a syndicate to buy the ship, renaming it New Endeavour, and signing on Gordon Keeble as captain. "He's a wonderful sailor and one of the few square-rigger captains left in the world."

Gordon Keeble is an Englishman who has lived in Australia and had four Royal Navy commands during World War II.

Next Geoff advertised for "adventurers seeking adventure," willing to act as crew, and pay £500 for the voyage to Australia.

From 150 applicants, 20 were chosen, ages ranging from 19 to 56, and occupations varying from grocer to company director, schoolteacher, dentist, panel-beater, and farmer.

Geoff sailed with the New Endeavour when it left Ramsgate, Kent, on July 31, and stayed with it until it reached Panama. From there, he flew to Sydney to complete arrangements for the cruise company, and rejoined the ship in Tahiti at the end of January.

The two women in the crew, Sybil Burns, a Melbourne schoolteacher, and Jean Dixon, an English art teacher, happily share most of the ship's duties.

Sybil, in a letter to friends in Sydney, said the trip was one of the most wonderful experiences of her life.

The New Endeavour, to be based at Mackay, Qld., will carry 24 passengers. It will make its first 10-day cruise in June.

Passengers will be invited to work side by side with the crew of eight, take a hand at the helm, go aloft to furl the sails—or just laze in the sun.

The cruise offers skin-diving, water-skiing, fishing, barbecues, and a traditional Navy ration of grog each night.

● The New Endeavour, which will carry cruise passengers in the Whitsunday Passage. (It has no connection with Captain Alan Villiers' projected replica of Captain Cook's ship.)

THE SKIPPER AND GIRL CREW

● Captain Gordon Keeble at the helm. The sun has followed the New Endeavour from England, so the uniform is swimsuits and shorts.

● English art teacher Jean Dixon mending the sails. Although the two girls share most of the ship's duties they do not go aloft to furl topsails.

● Melbourne schoolteacher Sybil Burns checks the ship's compass. Sybil and Jean decorated the lower deck saloon in old sailing ship style.

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BEHIND THE SCENES AT A DRESS REHEARSAL...

Australian models get the LONDON LOOK

● **Women gaped at the clothes, the models purred wearing them, the few men present looked bewildered, and the two responsible for all the emotion, London designers Jean Muir and Roger Nelson, sat beside the catwalk saying, "No, no, no. It won't do!"**

LONDON designers Jean Muir and Roger Nelson (above) inspect their clothes on models before a parade at Georges, Melbourne. A skimmer dress in fine lilac wool (below) was one of the youthful designs applauded during the parade. Sydney parades will begin at David Jones on March 14.

By **CLAUDIA WRIGHT**

WHAT was it that wouldn't do? "Those busts," cried gamin-looking Jean Muir, despair showing in her expressive eyes. "They're huge! We want them more rounded and natural, more demure for our feminine clothes."

Roger Nelson agreed discreetly, and added, "Those big, high busts do look wrong."

The two designers were supervising a rehearsal parade of their London Look clothes at Georges, Melbourne, where they began their Australian tour, sponsored by The Australian Women's Weekly, in conjunction with Georges and David Jones.

Jean explained: "We don't want the girls flat-chested, but you know, that natural bra look is so much nicer."

Roger and Jean, who have thousands of disciples throughout Britain, Europe, and America, were determined to achieve the right effect for their clothes.

They insisted the models wear clunkier-heeled shoes, heavier, knitted stockings in different colors, little knitted gloves, and they changed, or dispensed with, many of the hats.

Said Jean: "Those little court shoes the models are wearing aren't right for the clothes. We need lace-ups (and she meant those heavy kid lace-ups with thick heels that resemble old ladies' health shoes). They look good, and are very practical."

"They're particularly right for my suits," said Roger, a 27-year-old cockney, who has been dubbed "the Beatle of the fashion world." His mane of shiny fair hair drifted around his pale, sensitive face.

"My hair was much longer, but I had it cut last week," he said. "Long hair for men is on the way out, you know."

Surrounded by executives in conservative three-button suits, Roger looked ultra-mod in a five-button beige linen safari blazer, caramel turtle-necked sweater, and black trousers.

In London at the moment, he said, young men were wearing floral shirts with white collar and cuffs, narrow double - breasted jackets buttoning high to the neck, and tapered trousers.

Roger, however, does not wear flowered shirts. "Being fair, they'd make me look too sweet," he says.

"But my husband does," chimed in Jean, "and being dark he really looks divine in them." (Jean's husband, actor-writer Harry Lockhart, is her business manager.)

Since Jean and Roger met two years ago they have become good friends. Jean, who has been called "the most talented young designer in Europe," is a vital, nervous slip of a girl, who takes a short-10 dress size.

Short hemline

She has 30 different outfits in her Australian travel wardrobe, all with skirts two inches above the knees.

"In London, girls are wearing their skirts so short they have to wear tights, otherwise their stocking tops would show," said Jean.

At this stage Roger made a statement that will endear him to every bony-kneed or plump-legged girl:

"To wear short skirts I don't think it matters if you have good legs or not.

"Eventually, as the skirt gets shorter, a poor pair of legs starts to look better. Suddenly you realise the girl has nice thighs—even if her knees are ghastly. All legs look shapelier when you see more of them."

Next year Roger Nelson will begin designing men's clothes. "I'd like to use the same sort of skinny, casual look I create for women and make men's tailored jackets more feminine."

Jean designs for the young sophisticates, and her clothes are feminine and intricately cut. Roger's designs show a strong masculine approach, with an adventurous use of materials and colors.

"WEAR the collar up," Roger Nelson tells model Marlo Waters, who wears a grey flannel coat with checked trimming. The two London designers travelled to Australia by BOAC.

JEAN MUIR and Roger Nelson will be compering the all-British fashion parades in Canberra and Sydney.

Parade times are:

CANBERRA: David Jones, March 11, 12.45 p.m., 1.30 p.m., 7.30 p.m.; March 12, 10 a.m.

SYDNEY: David Jones, March 14, gala parade, 12.30 to 1.30 p.m.; March 15-18, 12.30 p.m., 1.30 p.m., 2.30 p.m.

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"It's not a fairytale wedding for me"

● Princess Beatrix of Holland realises that her marriage to German commoner Klaus von Amsberg on March 10 is one of the most explosive events in the history of Dutch royalty.

PRINCESS BEATRIX

KLAUS VON AMSBERG

DUTCH Crown-Princess Beatrix waves to the crowd as she drives with her fiance, Klaus von Amsberg, through the streets of The Hague.

THE PRINCESS will ride to her wedding in the historic golden coach used by her grandmother and her mother on their wedding days.

Richly ornamented with symbols of the old Dutch empire, the gleaming vehicle has been given an unexpected modern accessory — car brakes. A truck carried the coach to a Dutch car factory where the brakes were fitted.

This precaution is part of the unprecedented security measures surrounding the wedding. Opponents of the marriage have threatened, among other things, to wreck the wedding procession by making the coach horses bolt.

The Princess's future husband, Klaus von Amsberg, at 39, is 11 years older than the future Queen.

Von Amsberg, recently appointed a West German diplomat, has already been made a Dutch citizen by the Netherlands Parliament. The marriage will make him Prince Klaus of the Netherlands.

What has stirred up Dutch people against the marriage is the bridegroom's wartime association with the Nazis.

As a youngster he was a leader in the Hitler youth organisation, and at the end of the war served in a "death's head" Panzer Battalion in Italy.

Proud record

The Dutch suffered severely under the German occupation.

Amsterdam, in particular, never bowed to the German occupiers, and the city's record is remembered with pride.

Only a few days before the wedding, Amsterdam is celebrating the day, 25 years ago, when the city went on strike as a protest against the first round-up of Jews in Amsterdam.

For this reason the wedding was first planned to take place in The Hague. Princess Beatrix said she was agreeable to this.

However, the Dutch Cabinet ruled that, as von Amsberg had been accepted as a suitable Prince Consort, the wedding should take place at the beautiful 16th century Wester Church in Amsterdam.

This is one of the greatest Protestant churches of Continental Europe. Rembrandt is buried within its walls.

Two hundred yards away is one of Holland's modern shrines—the home of Jewish heroine Anne Frank.

Princess Beatrix will wear a gown of french lace made for her by Mrs. Caroline Berge, the royal family's dressmaker.

"I worked out the pattern with the Princess," said Mrs. Berge. "Most of the ideas are her own."

Mrs. Berge has also made some of the dresses for the six bridesmaids.

The principal bridesmaid is the bride's younger sister, Princess Christina. Another royal attendant will be Princess Christina of Sweden.

The others are Christine von Amsberg, sister of the bridegroom; Lady Elizabeth Anson, sister of the Earl of Lichfield, who is a professional photographer in London; and two Dutch friends of the bride.

Among the witnesses, who have a prominent formal role at Dutch weddings, are Princess Alexandra and one of Princess Beatrix's oldest friends, Mrs. Renee Smith, who went to Canada with the Princess when Beatrix was evacuated during World War II, and who later married a Canadian.

A short civil marriage ceremony, performed by the Burgomaster of Amsterdam

By NEIL KELLY, of our London staff

at the Town Hall, will precede the church service.

For the first time in Dutch history, security police will walk behind the golden coach.

The recent appearance of the secret service men at Princess Beatrix's elbow has saddened many Dutch people.

"We have never needed them before," they say.

Fifty TV cameras will carry live pictures of the wedding all over Europe. The Dutch television services have had to call in extra commentators and technicians because some of their regular employees refused to do the job.

Hostility toward the marriage is visible throughout all classes and age groups, but young Amsterdammers, aged 17 to 30, who call themselves "the provos" (short for provocative), will cause the 3000 police, 3000 troops, and 200 plainclothes men most worry on the wedding day.

Their activities are unnerving the security forces. A plan to poison Amsterdam's water supplies on the day of the wedding has already been uncovered.

They have announced they will blow special flutes near the wedding procession. The high notes, inaudible to the human ear, will terrify the horses pulling the golden coach.

The "provos" also threaten to jump into the canals shouting, "Help!" as the wedding coach passes, so that the crowds will turn their backs on the wedding couple.

Few brides have ever faced such a nerve-racking wedding procession.

Princess Beatrix, aware of the unrest and strain her marriage is causing, recently told Dutch politicians: "This is not a fairytale wedding for me."

Dutch newspapers have reported that Beatrix is disappointed that more prominent members of the British Royal Family are not attending the wedding.

Princess Alexandra and Mr. Angus Ogilvy and the Duke and Duchess of Kent will be there.

Other European royalty travelling to Amsterdam are King Baudouin and Queen Fabiola of the Belgians, the King and Queen of Greece, Prince Harold of Norway, and Princess Benedikte of Denmark.

The guest list does not glitter quite as brightly as Beatrix had hoped when she declared soon after the engagement: "My wedding will be the greatest royal event seen in Europe since the war."

She is a determined young woman who enjoys the royal limelight. The Dutch believe she sees herself as another Wilhelmina, her grandmother, whose 50 years on the throne earned her people's love and respect.

The golden wedding coach was a wedding present from the Dutch nation to Wilhelmina in 1897.

Before Beatrix can equal the popularity of her grandmother, she must erase the rift which her wedding has caused in Holland's national life.

The royal family has been above and apart from politics. Now Republican and Monarchist parties are emerging, and the marriage will be a big issue at local elections on March 23.

Israel visit

To placate Jewish opposition to the marriage, part of the honeymoon may be spent in Israel.

Afterwards, Beatrix and her husband will live at Drakenstyn Castle, her present home, 20 miles from Amsterdam, and only walking distance from Queen Juliana's home, Soestdijk Palace.

They will also have a flat in the palace at The Hague.

Klaus is said to get on "excellently" with his future father-in-law, German-born Prince Bernhard. Obviously there is mutual sympathy between them.

Klaus is more Dutch than Prince Bernhard in one respect. He speaks Dutch without a trace of the German accent, which can still be heard in Bernhard's voice.

Beatrix and Klaus generally speak to each other in English.

Klaus is substantially a self-made man. For a time at the end of World War II he worked in a Hamburg garage to help support his family.

As Beatrix's consort, he will receive £30,000 stg. ($75,000) a year, increasing to £50,000 ($125,000) a year when his wife ascends the throne.

Beatrix's friends say the quality that impressed her about Klaus when they met for the first time on a ski run a year ago was his refusal to be overawed by her.

Klaus appears a tough, ambitious, energetic man who looks as if he will be boss in his own house, even when his wife is Queen.

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This feeling

could only be Johnson's.

The world's best talc gives you the world's best feeling. Johnson's Baby Powder: best for baby, best for you.

Johnson & Johnson

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NEWS OF OUR WORLD TOURISTS

AFTER a final gala farewell in Brisbane The Australian Women's Weekly World Discovery Tour on board the Orcades bound for Tilbury, England, settled down to a "getting to know you" program and to enjoy the magnificent scenery of the Whitsunday Passage.

It seemed incredible that a ship this size could pass so close to the islands.

One felt one could almost dive overboard and swim for shore, but despite the tranquil appearance of the waters passengers would no doubt have been unwelcome guests of the sea creatures.

In fact, at one stage a turtle swimming near the ship popped his head up, had a look at the Orcades, but evidently decided to tour alone, and dived back into the warm blue waters.

The phrase "calm as a millpond" could certainly be applied to this trip so far. The water has the look of deep blue glass.

It has been very hot on the decks but cool in the air-conditioned rooms. The two swimming - pools have been well patronised at all hours of the day and evening. The younger members congregate there for their swimming and sunbaking, and a small bar keeps thirsts quenched.

Two of the most excited passengers going through the Whitsunday Passage were Mr. and Mrs. W. L. Shippen, of "Banyandah," Moulamein, N.S.W. Their son Bill had been married a week previously at Ballarat to Sandra Park, of Mininera, Victoria, and were honeymooning at South Molle Island.

When the Shippens learned in Brisbane that they would pass within sight of the island they sent Bill and Sandra a telegram telling them to look out for them.

As we were passing South Molle, Mr. Shippen was able, with the aid of his binoculars, to see Bill at the back of a little boat that put out from the island.

Captain E. G. H. Riddelsdell, R.D., R.N.R., who was on the bridge with the pilot, obliged with a large hoot from the Orcades, and the excitement was intense.

When the Shippens planned their tour it was arranged that Bill and his bride would live on the property in their absence. Another son, John, and his wife, Lorraine, have a property, "Ovedene," Moulamein, about 20 miles from "Banyandah."

Next excitement was dropping the pilot at Thursday Island.

34 mail bags

After leaving Brisbane it was announced that mail would be taken ashore by the pilot and that Australian stamps would be sold on board for those wanting a final chance to post a letter home.

Queues for stamps were as long as wartime ones for rationed goods, and I am sure reams of writing paper must have been used.

In fact, as the pilot boat came alongside, 34 bags, plus two from the ship's office, were thrown into its hold.

It was eerie before dawn to stand on the freshly swabbed decks in the hot, steamy moonlight and watch the warning lights from shore. The big ship slowly came to a standstill, and the little boat, its lights blinking beneath the Southern Cross, came out from Thursday Island.

Many passengers came on deck to catch one of their last sights of land within Australian waters and stayed to see the sunrise.

The pilot nimbly descended the rope ladder over the side of the Orcades and waved his wide-brimmed Australian hat in response to our passengers' coo-ees and whistles of farewell.

The little boat "blinked" off into the approaching dawn; the huge ship throbbed to life again and Captain Riddelsdell took us on our way to the next port of call, Hong Kong.

The captain has been a busy man indeed, for as well as being in charge of his ship he hosted two cocktail parties on two succeeding nights. In this way he has met all 1500 passengers.

Starting with "keep fit" classes for men at 7.45 a.m. and ending with dancing in the early hours of the next morning, there would be scarcely a free minute if one wished to take advantage of all the activities aboard.

Entertainment Officer Miss Lorna Juson and two hostesses, Noreen Dillon and Pat Davies, are constantly on the go organising games, films, bingo, classical music; and on one night one of the small bars, The Golden Harp, was transformed into a nightclub.

As well as a nursery for toddlers there are activities planned for the older children. A special children's visit to the navigation bridge was well patronised.

A highlight was the "crossing the line" ceremony at the equator with King Neptune and his band dealing out a pasting of ice-cream on young heads before his victims were made to walk the plank.

Chief Officer Des Gaffney was a benign King Neptune until he ordered his Monsters of the Deep to duck Staff Captain Bob Lowther, who was resplendent in his white uniform.

Children and adults alike shouted approval of authority receiving a ducking!

Passengers have found new friends to play cards, chess, scrabble, as well as deck games. Groups such as Rotarians, C.W.A. members, and Soroptimists have met to pursue their interests.

The daily program of events arrives with early-morning tea served in cabins. One of the most discussed items is the Thought for the Day, for which the purser, Mr. P. C. Jennison, is responsible.

A "Know your neighbor" competition has been organised for The Australian Women's Weekly passengers.

A prize is to be given to the first tour passengers who submit to the Tour Director's office a complete list of signatures of all passengers on their particular coach for the tours of the Continent and Scotland.

Ever since leaving Sydney the three tour officers, Director Keith Fuller and his assistants, Frank Haining and Paul McGarry, have been kept busy with inquiries from passengers and for booking the glamorous tours arranged for each port of call.

Keeping fit

The only cause of complaint from most passengers is that they cannot resist the menu. Two attractive young Melbourne lasses, Moira O'Malley and Loretta Muhlebach, have organised morning physical fitness classes for women to help in the battle of the bulge.

I have seen passengers turn a "Nelson eye" to the scales, which look at one in a menacing way each time one passes them.

However, this travel hazard, too, can be overcome, as it can be said that despite the calm of the journey the scales vary as the ship dips!

As is to be expected with nearly 700 tour members, celebrations are the order of nearly every day. Among the first celebrants were Stan and Roma Bazzan, of Dover Heights, N.S.W. They celebrated their 27th wedding anniversary with a cake and a bottle of champagne.

It was a reunion for me with an old friend when I met Mrs. E. L. Hammat, of West Beach, South Australia. Remembered by theatre fans as Marie Doran, she is making her first trip overseas.

One of her first calls in London will be on Strella Wilson, hostess at Australia House, with whom she played in "White Horse Inn."

● *1967 World Discovery Tour, pages 17-19.*

BY

Joyce Bowden, of our Sydney staff, who is accompanying the travellers on our World Discovery Tour.

Mr. and Mrs. J. E. Brooks, of Mackay, Qld., who joined the ship at Brisbane, lean over the rail as the Orcades sails through Whitsunday Passage.

Scanning the notices near the Orcades' World Discovery Tour office are Miss Maria Burns, of Brisbane, and Mr. Alfred Jones, of Sydney.

Mrs. McGregor Lowndes, senior vice-president of Queensland's Sportsmen and Sportswomen's Association, with the Association's pre-sailing gift—an umbrella embroidered with a map of Australia, native flowers and animals.

At nightclub party in the Golden Harp Bar are Mrs. Jean Cole (left), of Perth, and Mrs. Margaret Thumm, of Penrith, N.S.W., with Orcades' Chief Radio Officer George Evans, of Yorkshire, England.

Mrs. G. L. Olley, of Hill End, Qld. (left), mother of artist Margaret Olley, with Mrs. E. Davidson, an old Brisbane friend she met again on the tour, and (right) Miss Isabel Squiers, of Perth.

Morning sun and cool drinks on deck for Dorothy Lambert, of Brisbane, Merle Caulley, of Cooray, Qld., Lynne Balthes, of Gympie, Qld., and Heather Selwood, of Orange, N.S.W. Shipboard pictures by Don McCrickard.

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● Disputation and soaring costs at the world-famous Sydney project have been turning the brave dream into a nightmare

1956 — The site

BENNELONG POINT, with its old tram depot, which had supplanted a fort, which had supplanted huts built for aborigines.

1957 — The design. Estimated final cost: $7,200,000

WATERCOLOR SKETCH was made by a Sydney architect to show the public the prizewinning design, as Mr. Joern Utzon did not supply perspective drawings. "Sails" were altered later — compare with photograph below.

OPERA HOUSE: ACT III

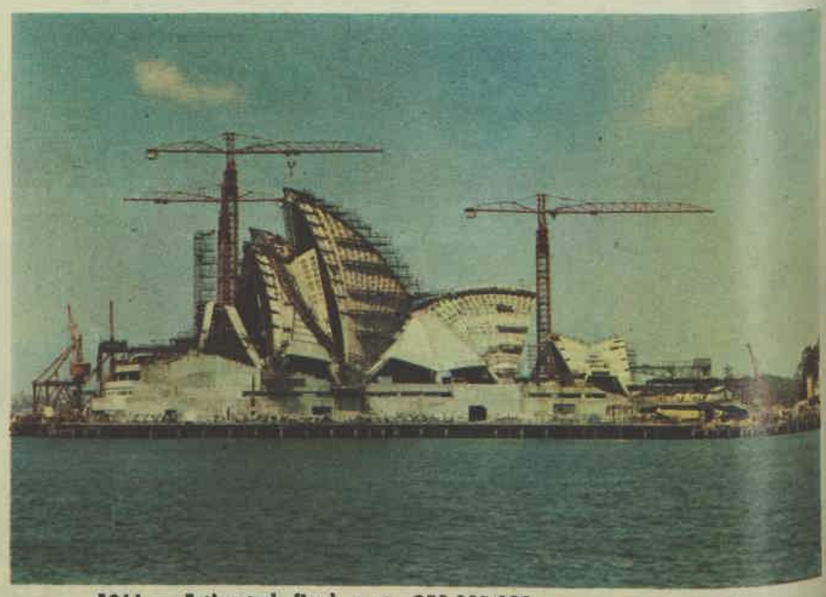
SOMEBODY some day should write an opera about Sydney's Opera House. Since Danish architect Joern Utzon, whom many colleagues call genius, won the $10,000 contest with a set of unfinished drawings, the venture has been full of excitement and uncertainties. Nowhere have builders made a roof so tall and daring in shape, and many problems remained unsolved when the contract work began. The first estimate (not by Mr. Utzon) of the full cost was $7,200,000. Later it was decided that the base of the building should be of concrete instead of sandstone and the roof assembled instead of being poured on the spot, and its shape somewhat altered. Engineers worked on in a seventh heaven of technical challenges while the public steadily bought tickets in the lotteries which paid the bills; but human strains have mounted with the cost. Current climax in the long Opera House opera — now in the third of its scheduled four acts — came with uproar over the architect's resignation announcement. Estimated date of completion of job, 1969 (it had been originally expected to take something over four years). Estimated cost, $50,000,000, plus a million or two for a car park.

1960 — Estimated final cost: $9,760,282

WELL UNDER WAY. It was boldly calculated that this early start would clinch the unprecedented venture, although the lack of preparation added to the technical difficulties.

1963 — Estimated final cost: $27,500,000

READY FOR THE SAILS. Concert- and opera-goers will enter the building at near end and move to the tiers of seats at far end, in two main halls. There'll be another smaller theatre.



1966 — Estimated final cost: $50,000,000

THE GROWING PROFILE. The change in roof design was decided on after three years' study by teams of architects, engineers, and computors. The tallest sail rises 150ft., and the cranes in use are the highest of their kind.

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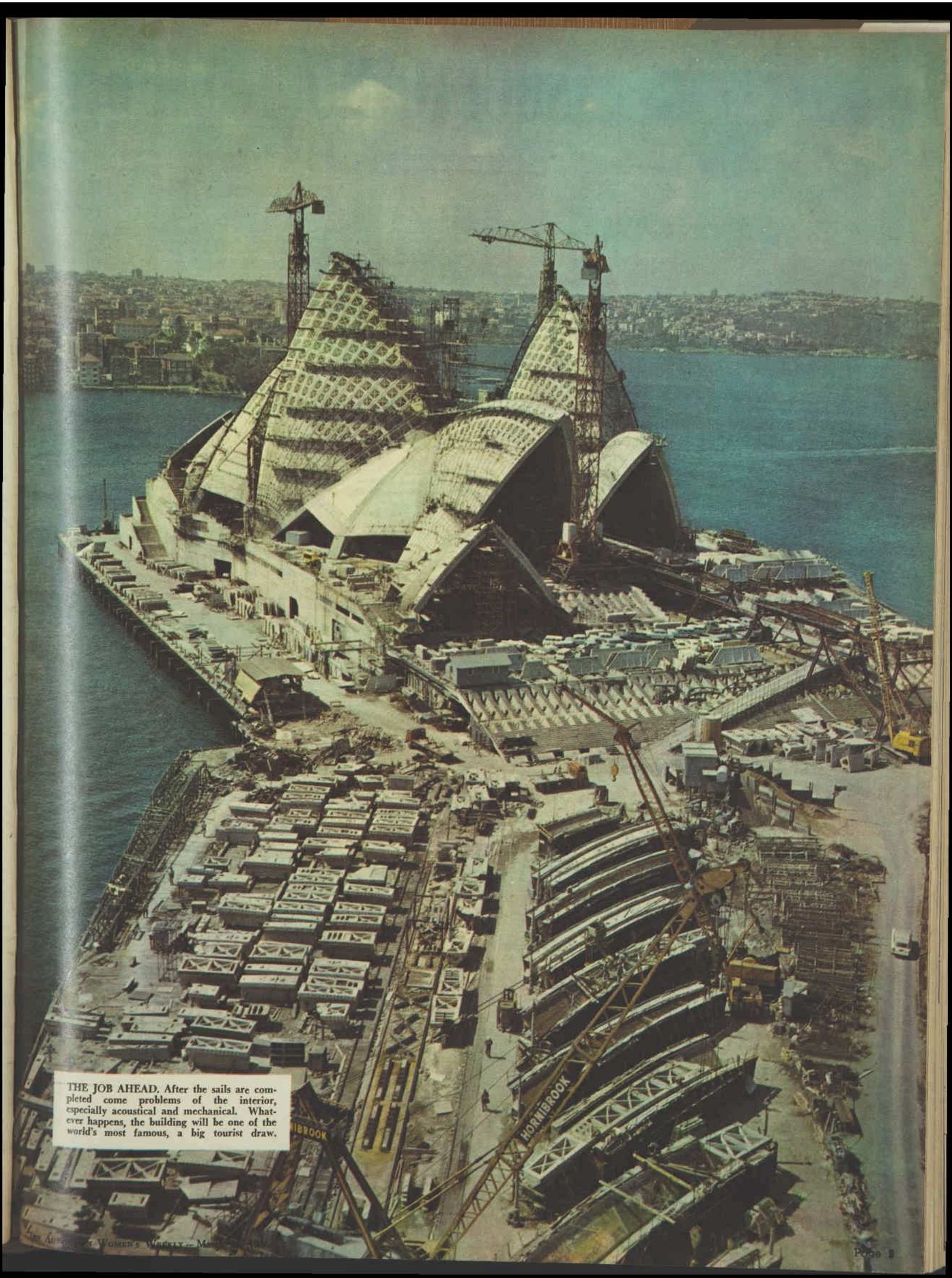

THE JOB AHEAD. After the sails are completed come problems of the interior, especially acoustical and mechanical. Whatever happens, the building will be one of the world's most famous, a big tourist draw.

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EVERY MOTHER

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Time was when the man in the house paid all the bills, wrote all the cheques. Today, most of us girls like to, in fact need to have our own cheque book handy. And why not—running a home is a busy business.

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Children's upsets are often due to constipation. Laxettes help restore regularity overnight. Each milk chocolate square contains an exact dose of safe, gentle laxative.

When Nature forgets, remember Laxettes! 3/6 (35 cents).

SOCIAL ROUNDABOUT

NEWSY letter received this week by Mrs. Olsen told her that the family are all Frank Clune from Australian painter John out of hospital after a nasty car accident.

This occurred on their way to Spain as they were approaching the village of Dax in France, when a tyre blew out and the car ran off the road and hit a tree.

John, Valerie, and their two children, Timothy and Louise, all ended up in hospital for three weeks but are now staying in the South of France with an American painter, Harold Sheridan, while they are recuperating.

They plan soon to set off again on their trip so John can visit weaving factories to study various methods of weaving before he designs the second of his magnificent tapestries—this one for the Perth Art Gallery.

★ ★ ★

AMONG the many onlookers who'll watch our newest ship, the guided missile destroyer H.M.A.S. Perth, sail up the harbor on March 9, there'll be four with more than just a passing interest. They are Mrs. Ian Cartwright, wife of the commanding officer, and their three children, Ann, Donald, and Jane, who won't have seen Captain Cartwright for a year. After he completed his three-year term as Naval Attache in Washington the family preceded him home and have been waiting eagerly for his arrival.

★ ★ ★

I HEAR that Michael Keenan drove all the way down from "Myall Plains," Mendooran, at the weekend for the announcement of his engagement to Sarah Herron, who is now wearing a sparkling Indian sapphire. She is the younger daughter of Mr. and Mrs. John Herron, of Vaucluse.

★ ★ ★

ORIGINAL welcome-home surprise for Mrs. Sue Du Val, when she arrived back this week after a spell in hospital, was a family of three kittens, which her Siamese Cat 5 proudly showed her. I'm told her room at Wiston Hospital was a bower of flowers the whole time she was there, and that two of her smallest admirers arrived bearing a home-cooked gingerbread man and a very brightly colored abstract painting which had been painted at kindergarten especially for her.

★ ★ ★

SURE to be one of the smartest racegoers at the Victoria Racing Club's autumn meeting is youthful Susan Hill, of Sydney, who'll be staying at "Richmond House," South Yarra, with Sir Rupert and Lady Clarke. Susan plans to wear a double-breasted Courreges-style bright yellow linen coat trimmed with white, and a white straw hat. She'll be in Melbourne for ten days.

★ ★ ★

I CAN just imagine what a picture the four daughters of Dr. and Mrs. P. Dimitriadis will make on March 19 dressed in classical white Greek gowns trimmed with gold as they welcome guests to the Athenian night to be held in the garden of their home at Bellevue Hill. The girls all have charming classical Greek names—Nausica, Dione, Hera, and Rhea. Mrs. Dimitriadis has volunteered to cook ten national dishes for the 150 guests who'll wander in the garden, listen to Greek songs being sung, and watch folk-dancing. The party has been arranged by the Crown Street Hospital Committee.

SAW raven-haired Julie Zerky looking very elegantly '66 at a morning drinks party wearing a pale green sleeveless knitted suit trimmed at the neck, sleeves, and hemline with white piping. With it she teamed thick beige stockings, low-heeled brown snakeskin shoes, a minute Italian leather bag (over her shoulder), and a gay orange head scarf. By the way, Julie flies off to Europe on March 13—twelve months to the day since she came back from her last trip—for a fortnight's skiing in Zurs, Austria, with Di Maddox before flying on to London to see Justine McCarthy. Justine has just moved into a flat in Lower Sloane Street, and has accepted modelling assignments in exciting places like Majorca, Switzerland, and South Africa.

★ ★ ★

NICE to see the Warren Weedons in town recently on one of their rare visits from their property, "Yarraldool," Cryon, for the christening of their second daughter, Annabel, at St. John's Church, Darlinghurst. Godparents were Mrs. Malcolm Fuller, Mrs. John Bottomley, and Neville Ryrie.

★ ★ ★

ROUND of pre-wedding parties for Libby West, eldest daughter of Colonel and Mrs. Trevor West, of Darling Point, who marries Ian Beams at St. Joseph's Church, Edgecliff, on April 15. On March 29 Libby's aunt, Mrs. Robert Kenihan, will give a kitchen tea for her at her home in Toorak Gardens, Adelaide; on April 2 Mrs. Dick Condon will give a kitchen tea at her home at Bellevue Hill; and on April 3 her sister, Marie-Louise, will have a linen tea at their home. For her wedding Libby will be attended by Marie-Louise, sisters Ginette and Carolyn Condon, and Jacqueline Thomson. Incidentally, Libby's reception will be the first "official" party in the Wests' delightful terrace house at Darling Point, which they renovated before moving in.

★ ★ ★

HOW exciting to hear the news of Juanita Zalapa's engagement to Wallaby footballer Dr. John O'Gorman. Saw them shopping during the week for an engagement ring when they told me they were looking for a topaz. Juanita is the youngest daughter of the Consul of Brazil, Mr. Carlos Zalapa, and Mrs. Zalapa, of Point Piper, and John is the eldest son of Mr. and Mrs. J. O'Gorman. They plan to marry about the middle of the year and make their home in Sydney. "The only thing is," Juanita told me, "I don't know a THING about football!"

★ ★ ★

AUSTRALIAN wedding in England on February 25 was that of Norton Claydon and Robyn Hyams, who were wed at St. Columba's Church of Scotland, London. Robyn's parents, Mr. and Mrs. R. K. Hyams, of Balgowlah, who are on a two-and-a-half-year world tour, were in London for the ceremony. The newlyweds are honeymooning in Paris, and later will go on to visit Canada.

— By MOLLIE LYONS

MARRIED. Dr. and Mrs. John Kevin after their marriage at St. Canice's Church, Elizabeth Bay, with their attendants (from left), Dr. Edmund Bateman, Dr. Brian Spurrett, Dr. John Smith, Mr. Patrick Kevin, Mrs. Frank Kenny, Miss Beatrice Bateman, Miss Diane Selby-Davidson, Miss Sue Myerson, and, at front, flower-girls Anne-Louise and Lucinda Kenny. The bride was Miss Julianne O'Neill, younger daughter of Mr. and Mrs. D. J. O'Neill, of Cremorne. The bridegroom is the eldest son of Mr. and Mrs. J. Kevin, of Lane Cove.

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AT LEFT: Mrs. Neville Taylor (left) and Mrs. Shirley McDonald at the champagne luncheon and hat parade arranged by the Johnsmen's Association Ladies Group in Brennan Hall at St. John's College, Sydney University. The president, Dr. Prue McPhillips, welcomed guests.

AT LUNCHEON. Hostess Mrs. Bruce Rose (left) with Mrs. Jack Slingo (centre) and Mrs. Frank McCall Power, president of the Pied Piper Committee, at the luncheon and fashion parade which the committee held at Mrs. Rose's waterfront home at Point Piper. Proceeds from the day will go to help the Spastic Centre.

AT RIGHT: Miss Robyn Dangar, younger daughter of Mr. and Mrs. G. G. Dangar, of Narrandera, and her fiance, Mr. Tim Hoskins, of "Brewarrina," Narrandera, only son of Mr. and Mrs. R. M. Hoskins, of Neutral Bay. Robyn is wearing a sapphire-and-diamond engagement ring. They are planning to marry in July.

AT LEFT: Mrs. Peter Waddington, Mrs. Peter Fitzpatrick, and Mrs. John Storry (left to right) enjoyed drinks by the pool at the Lindfield home of Mrs. S. G. White, where the combined auxiliaries of the Women's Hospital, Crown Street, arranged a "Rise and Shine" champagne luncheon and fashion parade. The president, Mrs. Falkner Blaxland, welcomed 240 guests.

AT RIGHT: Mr. and Mrs. Peter Stevens leaving Shore Chapel after their marriage. The bride, who was attended by her sisters, Miss Sue Pilcher and Miss Anne Pilcher, and the bridegroom's sister, Miss Robyn Stevens, is the second daughter of Judge and Mrs. J. E. H. Pilcher. The bridegroom is the eldest son of Mr. and Mrs. J. F. Stevens.

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NEXT WEEK

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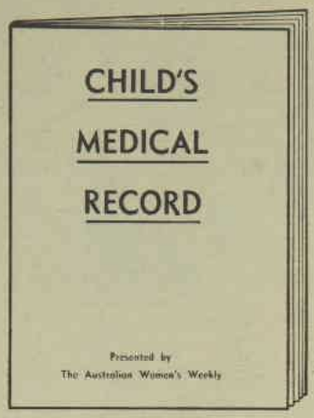
★



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It's the newest craze!

CLOWNS

And you can make them from our diagrams and instructions: clowns as toys for fun; useful clown pyjama cases, too!

Real-life visitors

(Eh, loov—it's Jack, Annie, and Elsie dropping in)

● Three popular stars from the slice-of-life television serial "Coronation Street"—Arthur Leslie (Jack Walker), Doris Speed (Annie Walker), and Pat Phoenix (Elsie Tanner)—are to make personal appearances in Sydney, Melbourne, and Adelaide during a 17-day visit.

ON March 19 they'll fly into Sydney, where they'll be until March 22; then it's Melbourne, March 23-28; Adelaide, March 29-April 2; Sydney again, April 3-4, and they leave Australia on April 5.

The touring trio in going to Australia where they'll see many of their fans face to face, are rather like a family going home.

Not because any of them were born in Australia—one has never been out of England. Not because of the thousands of English migrants who write them saying that the show makes them homesick. Not even because of their Australian fan clubs who began sending "welcomes" over to Manchester as soon as the show started.

Their reasoning is entirely professional and, when the profession is acting, grease-paint is thicker than blood.

Pat Phoenix, Doris Speed, and Arthur Leslie have made their recent names, fames and fortunes on television. But they are all at heart stage born and bred.

As Pat put it: "All the success of the last five and a half years of 'The Street' wouldn't have meant a thing except bread, butter, and jam to us, if we had lost touch with our audiences.

"We'd have missed the stage so much we might even have given it up. But you see, right from the beginning we have made personal appearances.

"We've never missed a chance to go and see the people who see us. First hand. Wherever and whenever we can. This way we never lose touch.

"When you walk out on a stage and get that roar of welcome from real people, you're back in the profession again—it's the real thing.

"I for one couldn't be without it."

In the studio

She looked across the Manchester studio where, every week, "Coronation Street" is created for 25 million English men, women, and children.

Opposite sat Doris and Arthur, looking so like Jack and Annie Walker that, until they spoke, it was impossible to see them anywhere except behind the bar of "The Rover's Return," their pub in "Coronation Street."

But the minute they did speak you could feel the generations of theatre behind them both.

Arthur Leslie, who still looks little more than 50, has clocked up his half-century on the boards in everything from Lancashire comedy to Shakespeare.

He was an actor manager with his own rep. company in the 'thirties, and again in the 'fifties.

"Not only has my own family had a theatrical background, but my wife, Betty Morton Powell, whom I met in a rep., comes from no less than five generations of acting.

"You can't shake that off no matter how long you work in television. And there is one big difference. As a stage actor fans greet you either in awed silence or with a breathless gasp when you meet them.

"But TV fans, who first meet you in their own sitting rooms, have no such inhibitions. They just barge up wherever you are with a 'Hello, Jack, how's things?'

"No footlights in between, you see. Rather nice really.

"They regard you as friends—even if its really the character you play rather than you yourself.

"For instance, Betty and I were in a restaurant recently and all the evening a man at a nearby table kept looking over at us.

"Finally he came over and said, 'Excuse me, aren't you Jack Walker?'

"I said yes and he gave Betty a wink, me a nudge, and said: 'Well don't worry, I won't tell Annie.'"

Sometimes it gets even more involved. "One night I was having a quick one at my local in Blackpool when one of the lads chimed out:

"'I feel sorry for thee, Jack. Just been watching thee on telly. That wife o' thine's been at it again. I wouldn't stand for it if I were thee.' And he really looked as if he might make something of it.

"But he laughed it off when I said 'You would be if you got paid for it.'"

Arthur has had dozens of offers from brewers and backers asking him to take over the licence of a real pub.

"I might too, one day, if 'The Street' ever finishes but what pleases me most about such offers is that it means my portrayal of Arthur is authentic enough to make them feel I really know how to do the job.

"Mind you," he added with a down-to-earth twinkle, "I've had a bit of experience on the other side of the bar-room."

"Fizzles"

Pat and Arthur match up to their screen characters fairly accurately in manner and looks — Pat fizzles sparks, and looks as if life is a great big challenge she enjoys; Arthur's grave dignity is mellowed by the warmest of smiles, and great philosophical balance.

But Doris has no sign of that mock-refined pretentiousness and petty snobbery which make Annie Walker such a riot.

She dresses with charming taste, moves with unaffected poise, and has such beautiful gentle manners that it is necessary to direct a question to her alone in order to bring her into the conversation.

When I asked her if it was hard to keep on good terms with the rest of the cast after five and a half years of working together every day, she said quietly:

"No, not at all, really.

PAT PHOENIX registers horror at her passport photograph taken for the Australian tour. Left to right, Doris, producer Harry Kershaw, Pat, and Arthur

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from "Coronation Street"

AN ARTIST'S impression of "Coronation Street."

SAMPLING CHAMPAGNE at "The Rover's Return" are Jack (played by Arthur Leslie), Annie (Doris Speed), and Elsie (Pat Phoenix).

By Betty Best, of our London office

Which is wonderful when you think how many actors and actresses get jealous in a long run.

"And we spend a lot of time offstage together, too.

"Arthur, Pat, and I all knew one another before, of course. We met often, touring in the north. And we do know the most intimate things about one another, and appreciate each other's points, both professionally and privately.

"But I've always thought that the strength of this show is that the characters are so individual and that they were—right from the beginning—of different age groups.

"So you get a cross-section. And the characters are so different that we couldn't be jealous of one another."

Doris, who loves to take her holidays in Switzerland or Italy to "get away from it all," says it doesn't always work.

"Once I was walking up a Swiss mountain and wearing a wig and dark glasses just to make sure it would be a real holiday.

"I was just gloating over the view and saying 'Oh, isn't this peaceful and lovely' when around the corner of the track came a party of about 30 people. With a whoop they rushed down screaming 'Oh, look, it's Annie.'

"But you're not like her at all," I said. "She's so much harder."

"No. She's more pretentious, but not harder."

Doris and Pat both believe that rather than Elsie and Annie influencing them, they have influenced the characters.

"Our real characters are beginning to emerge now," said Doris. "The scriptwriters know us so well that they are beginning to write toward us."

Harry Kershaw, the executive producer of "Coronation Street," who began as its script editor at the start and wrote the second series of 12 episodes, is forced to agree with them.

"It's right in a way. But I believe the reason that 'Coronation Street' has been England's leading serial right from its beginning, and the reason it was an immediate hit in Australia and Canada, is that all its characters are taken from real life.

"When new script-writers come to us to work on the show I say to them, 'Spend your spare-time on the terraces of the football ground, or in the market of your local town, not at the Royal Court Theatre.'

"I'm not knocking culture, I'm just explaining that these people are not stagey. They all came from an amalgam of real people in Manchester. Viewers sense this wherever they live, and appreciate it."

In top ten

Harry, who is also coming to Australia, lives, eats, and breathes Coronation Street. To him it is no accident of fashion that it has never been out of the top ten (and usually in the top two) ratings in Britain.

"People recognise value, and we've never let them down with a shoddy show. We are first and foremost an entertainment serial.

"But that doesn't mean we dodge moral issues.

"Within our first year of life Harry Hewitt proposed to Concepa. She was a Roman Catholic. He wasn't.

"We were warned at a script conference we'd be in for trouble. But we thought: 'We've inherited a number of characters and now it's our job to explore their lives.'

"So we went ahead as they could have done in real life. Harry took instruction from a local priest in the show and they were married later.

"Certainly it caused tremendous interest. But the thousands of letters that poured in came equally from pros and cons.

"It doesn't hurt to make people think as long as you're not doing it for phoney sensationalism.

"We do discuss matters of the moment, like the Cup Final, and Rhodesia, and Vietnam, and at the last general election we had the three campaign hawkers coming around to put their case to Ena Sharples."

"Did you commit her to a vote?"

"No, she just listened and then said, 'Well, you lads, talk it out among yourselves and let me know when you come to a decision.'

"That was completely in character for Ena."

As Harry puts it: "We lay off subjects that have more than sufficient cover already on British television, like teenage immorality, illegitimacy and all the obvious controversies which I for one am heartily sick of."

Harry has had his problems with the plot. When the actress who played Mrs. Barlow wanted to retire, they told her they would have to kill her off because viewers worried about people who just disappeared into limbo and always asked when they were coming back.

"As long as you don't make me die of a heart attack I don't mind," she said, admitting to superstition on this point.

"So we decided she would die in a road accident.

"Then, the week before, it suddenly hit us that here was England's best beloved housewife about to be killed on the Wednesday, and the following Friday the entire cast was due to go to Blackpool to turn on the illuminations!

"It would never have done. People wouldn't have stood for them being present at a gay time like that when they should all have been in mourning.

"So at a few day's notice we had to write in two more episodes so that she could be 'posted missing' until the jollities were over."

Another problem for producers of "The Street" is the code which forbids direct advertising in a show. All bottles in "The Rover's Return," for instance, must have their labels doctored so that they do not plug any partciular brand of spirits or beer.

"But we are constantly being asked by government departments to be helpful during a campaign, say for road safety or tidiness or something.

"We do it after the campaign is actually under way and has entered into everyone's life. We do not inaugurate it on the program, because that wouldn't look natural."

People working behind the scenes on "Coronation Street" have to be more careful than most with continuity, because viewers remember even their smallest expressed preferences.

In the very first episode, Ena Sharples walked into a cake-shop and said: "I'll have a dozen of those fancies, but no eclairs." Five years later she was shown eating and enjoyed an eclair.

From all over the country hundreds of letters came into the Manchester office complaining that Ena would never eat an eclair.

When Elsie Tanner was involved in divorce proceedings she was swamped with letters giving her legal or semi-legal advice.

When she became friendly with a sailor whom the viewers knew was married but she didn't, scores wrote in to warn her.

And some workmen stopped the actor Jack Watson (who was playing the sailor) as he came out of the studios, and threatened to beat him up if he didn't leave Elsie alone.

Pat admits to getting 16 quite questionable suggestions to every single marriage proposal through the post every week. But she handles it all so well that there are no hard feelings.

Of a personal appearance in a bingo hall she said: "Two lads tried to pinch my tail. I turned on them and in Elsie's voice said:

" 'Eh, ower Denis int too big ter gerra clap round the ear, and neither are you two.'

"They went all sheepish, and said 'Sorry, Mrs. Tanner.

"It's all affection, really."

Sunbaking

Pat makes her personal appearances as half Elsie, half Pat.

"They want to see Elsie really, and she's been on my back so long now I hardly know which is which.

"We're all so involved, on this show, that I was sunbaking on a beach in Tunisia in the middle of my holiday last year and I caught myself thinking 'I wonder what's happening in 'The Street' tonight?'

"It's mad, but we none of us like to be away too long in case we miss some of the fun."

While Doris, Pat, and Arthur make their 17-day tour of Australia they will be written out of the current episodes.

"But we'll still be acting our roles out there on television, and wherever we go if people want us to. We can ad lib as Elsie, Annie, and Jack without any trouble. It just comes naturally now.

"And we want to meet and talk to as many Australians as we can while we're there. That's half the fun."

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Her coat and hat were made especially for her by Cornelius

...her briefs cost 75c

One of the true privileges of wealth is that you just can't help growing accustomed to the best.

Price tags aren't important to her — but quality is.

Her coat and hat cost over 3,000 dollars, they're made from the finest mink money can buy. Her Cottontails cost 75c, they're the best briefs money can buy.

These are the quality extras she recognises in every pair of Cottontails.
The Nylo-rib legbands that lie flat; never ride up.
The comfort of the action gusset. The long wear in the top quality cotton that machine washes or even boils. The replaceable elastic waistband.

She *indulges* herself with the comfort of Cottontails — you should too.

GIRLS' FROM 59c WOMEN'S 75c

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A funny, entertaining man

- ***English audiences have a terrific sense of the ridiculous***
- ***Australians dislike the phony side of show business***
- ***Americans love to be made to cry — says ROLF HARRIS, the Australian entertainer.***

ROLF HARRIS, 35 . . . an uninhibited character, a comfortable man to interview.

By NAN MUSGROVE

ROLF HARRIS is best known for the song he wrote in 1956, recorded, and is still singing all over the world — "Tie Me Kangaroo Down, Sport."

He is famous for a lot of other things, too. He is, for instance, the only Australian entertainer yet who has the same capacity to draw audiences to Sydney's Chevron Hotel as American top-liners.

He ranks with Eartha Kitt, Mickey Rooney, Al Martino, Ethel Merman as a cert to fill the tables of the Silver Spade restaurant with enthusiastic diners-out nightly.

Rolf, now 35, is an uninhibited character with thick

Television

black curly hair, a strangely uncurly beard, blue eyes, and a winning disposition.

He is a comfortable man to interview, uncomplicated and straightforward.

Evidence of this is his glasses. He doesn't temporise with them as many entertainers do. His heavy horn-rimmed glasses, always worn, are part of the sturdy Harris figure.

Rolf is about 5ft. 10in. tall, weighs 12st. 7lb., has beautiful white, even teeth, a nice smile.

He horses round and carries on regardless in a way that is as natural as saying "please" and "thank you." He can also be thoughtful.

He was very thoughtful the day I saw him. He wanted to kick himself. He felt he hadn't been at his best on his opening night.

"I was frightened stupid before I went out there," he told me, "scared stiff.

"I was awful at first," he said, "but I got into my stride in the second half. I felt happier.

"But that first half was awful.

"I always like to feel there is a possibility of doing something off the cuff, something spontaneous, and to foster this sort of idea with the audience I have a lot of things very carefully rehearsed to look as if I had forgotten part of it.

"Well, I was so darned scared that first night that the first half hour of the show was made up of things I had genuinely forgotten the introduction to, and things I had rehearsed forgetting.

"It was all rather bad."

It was a bad aspect for Rolf (called after Rolf Boldrewood, the author of "Robbery Under Arms"). He hadn't had any breakfast, and a journalist full of questions is no gay garnish to a late start to a bad day.

Purple shirt

Rolf was wearing charcoal-grey pants with a dark purple shirt, and a turquoise knitted tie. They didn't match his mood at first, but three slices of toast and strawberry jam and a pot of tea later, he was as cheery as the color combination.

I remarked to him that it seemed a painful way to earn a living, when a knot of nerves in the stomach went with it. He said no, it wasn't.

"When you get through to your audience" (and Rolf certainly does) "it is the most marvellous feeling, like being the dictator of the world.

"There you are out in front, in command, in charge of everyone.

"Being a successful entertainer is rather like being in command of a force. You have to run a show like a company and be in control — complete control — of the emotions of the people in front of you.

"Every audience is different. English audiences have a terrific sense of the ridiculous. Very few nationalities have this.

"Australian audiences are different. I feel that the Australian dislikes the phony side of showbusiness — like the business of running off stage to come back and take a bow, and then going on with a number you intended to sing, anyhow. I always make a joke of it, and Australians love it.

"Australian audiences, too, react violently against the over-emotional, tear-jerking things, because no Australian likes to cry about anything.

"This is in direct contrast to American audiences, who get their big moments in sentimental songs. They like to cry about Mom and Home and White Christmases.

TOM JONES

"Australian stuff and material with English backgrounds only has shock value in the States. You know the audience is waiting for some big nostalgic thing to stir them."

It strikes me that Canada is Rolf's spiritual home, after Australia. He had his first big success there after he left Australia, and goes back to the west coast year after year, in bigger and bigger successes.

"Canadian audiences are very good. They are terrifically pro-British, they like entertainment with both British and Australian backgrounds. They like to get away from American-type entertainment, back to their British beginnings.

Rolf, who was a great success on TCN9's "Tonight" show with Don Lane, will make a "BP Super Show" for TV before he returns to England. He loves TV.

He goes straight back to England at the close of his Chevron season to do another series of 26 half-hours of his popular TV show, "Hey, Presto! It's Rolf." He has already done a series of 13.

"'Hey, Presto!' is basically geared for children," Rolf said. "I paint, and I do tricks and carry on.

"I got into terrible trouble with the Magic Circle (an international body of magicians) over 'Hey, Presto!'

"When I was about ten an uncle of mine taught me a couple of tricks. One of them was done with two pennies.

"I had a couple of nice kids on the show and they were so interested that I said, 'Look, I'll show you how to do it,' and I did, on camera.

"Well! The Magic Circle were very angry about it and wrote me a stiff letter. They said: What was I trying to do? Take the magicians' living away from them?

"So now I have to be very careful. I still do tricks but never show how to do them."

A prohibition on one talent is no great worry to Rolf, he has so many others.

He is an accomplished artist (he has been "hung" three times in the Royal Academy) as anyone who has seen him do one of his Instant Murals on TV knows; a musician, a composer, he plays the piano, the piano accordion, his famous wocka board, and the didgeridoo, he sings, he capers, he comedians.

He is a very funny, very entertaining man.

★ ★ ★

THE "DEAN MARTIN SHOW," ABC-TV's new Sunday night offering, didn't give me that "I won't ever miss this show" feeling that its long-heard reputation promised.

The only part that I really enjoyed was comedian Bob Newhart, who was a scream in the short, funny segment he appeared in.

The others left me cold. I think TV showmakers are unfair to women. Why don't we rate some handsome, masculine men to dream over?

No producer seems to exploit or even think of this angle, although everyone provides beautiful girls who are wonderful dancers and/or hit singers for the men.

They were there in quantity and quality in the Dean Martin premiere, but with the exception of Bob Newhart, I've never seen a tattier lot of men than the show offered.

Dean himself is no longer dream material, even if he is entertaining.

Supporting him he had Frank Sinatra. Sinatra certainly can still sing wonderfully, but shockingly, he seems to have shrunk and looks very tashed and worn.

Others present were Danny Thomas, Eddie Fisher, and various other gents of the same vintage, who rushed into the final scene, beamed, congratulated, talked about their prowess with the ladies, and made awfully "in" jokes with Dean.

They seemed very happy, but they didn't make me feel that way. I was disappointed.

★ ★ ★

DESPITE the rough-and-ready appearance of pop singer Tom Jones, few aspersions can be cast on his voice. It is a good, strong, melodic contrast to some singers around today.

The half-hour "Tom Jones Hilton Special" is timed for 7 p.m., March 28, on TCN9.

Jones, backed by the Squires, his regular group, jerks, wiggles, and throws himself rhythmically around the stage. His young fans went wild during the taping.

The gyrating girls in nightshirts and knee-high socks who form the moving backdrop are, in fact, the girls from the GTV9 ballet, usually seen in more sedate roles. They were choreographed by Russ Stubbings.

One of the most appealing things about the show is that Jones so obviously enjoys himself.

He is versatile and sings ballads, up-beat, pop, and spirituals, and the familiar rhythm and blues.

TOMMY HANLON'S

Thought for the week

Momma once said, when I asked her whether a tree was a he or a she: "Now how did you happen to think of that?" And I said, "Well, I know there are he horses and she horses, and rabbits are hes or shes, and I was just walking through the park looking at the trees, and I wondered if there are he and she trees." A strange question, you ask? And did my mother have the answer? Well, just read Momma's moral and see if she wasn't right:

MOMMA'S MORAL: "A tree, my son, is a she. Because she gets a new outfit every spring, and lives off the sap all winter."

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Tour the world for $1392

LONDON
Horseguard at Whitehall.

VENICE
Gondola glides in a flower - banked canal.

● The spice-scented excitement of the East, the golden beauty of Greece, the historic treasures of Europe — you can have 18 weeks of these for as little as $1392 (£NZ585) on The Australian Women's Weekly World Discovery Tour 1967. This is our second wonderful tour offer to readers.

BECAUSE our first World Discovery Tour, which began on February 10, was booked out, bookings are now open for another world tour at last year's price.

This time the whole of the Himalaya, one of the popular P & O-Orient liners, will be used on the voyage to Europe, while the entire tourist-class section of the Oriana has been booked for the return trip.

This exciting tour, which begins in February, 1967, was designed by travel experts World Travel Headquarters to appeal to people of all ages and interests.

For an all-inclusive basic price of $1392 you will travel by ship and coaches through 18 countries in 18 weeks.

"I believe this is the first time a prearranged land-and-sea-group tour has used the whole ship for its initial voyage," said Mr. John Webb, of World Travel Headquarters.

"Each tour member will have the run of the whole ship, as well as a booking choice of more than 1300 berths."

The all-inclusive price of $1392 (£NZ585) includes shipboard accommodation in four-berth cabins in the Himalaya (one class) and tourist four-berth cabins in the Oriana.

Two-berth cabins, with and without private facilities, are available for supplements ranging from $26 to $166 (£NZ11 to £NZ67) in the Himalaya and from $26 to $130 (£NZ11 to £NZ53) in the Oriana.

A limited number of de-luxe cabins are also available in the Himalaya.

One reason our first World Discovery Tour proved so popular was because the pre-arranged tour offers so much more for a smaller outlay.

"All the personal experience of many travel experts has been used to plan an excellent itinerary so that every member will have a worthwhile and memorable trip," said Mr. Webb.

For example, tour organisers take care of all the traveller's normal worries — advance bookings, advance accommodation, sightseeing plans, and the frequent Customs formalities.

Language problems, luggage, and even tipping on the European and United Kingdom coach tours don't arise — they are handled by the tour escorts.

During the leisurely sea voyage to England, the Himalaya will call at duty-free Hong Kong, Singapore, Aden, Bombay, Port Said, and Naples.

A short visit also will be made to Barcelona on the Spanish Costa Brava, a city famed for its fountains and monuments.

After arriving in London you'll spend seven restful days at centrally situated, comfortable hotels before starting a 23-day Continental coach tour, visiting Belgium, Germany, Switzerland, Liechtenstein, Austria, Italy, Monaco, and France.

Then there will be a three-day pause to explore London, using your hotel as a base.

Your seven-day tour of England and Scotland is by coach with wide-vision windows and transparent roof panels, designed to give the best possible views of the magnificent scenery.

(In order to co-ordinate the tour, the arrival and departure dates of the European and U.K. tours, as well as the dates of the free leisure period, may vary slightly from those mentioned in this basic itinerary.)

A highlight of the trip—which is packed with interesting looks into the historical past of England and Scotland — will be the stop-over in Edinburgh.

On your return to London, a 22-day period has been left free to visit relatives, friends, or for sightseeing.

The expense of accommodation and side trips for this period must be borne by each member. However, the tour organisers, World Travel Headquarters or their agents, will make any extra bookings if required.

An experienced Tour Director, who will travel with the tour in the Himalaya and the Oriana, will be in London to ensure smooth running of operations.

London hotel accommodation in twin-bedded rooms for $4.90 (£NZ2) a night, or excellent side tours to Scandinavia, Ireland, and Spain may be arranged for this period before you commence the tour.

On the return voyage the Oriana calls at Piraeus, seaport of Athens, by special arrangement, for an overnight stay.

Piraeus is a 20-minute drive from the centre of the city of Athens, so there is ample time for a visit to Athens' classical ruins or perhaps a nearby Greek island. After Port Said and Aden, there's a short stay at Colombo to look forward to.

Visit Scandinavia, Ireland, Spain or Holland during your free time

For itinerary, see next pages

ATHENS
Tourists climb steps of Acropolis.

YOUR $1392 COVERS:

- Shipboard accommodation in four-berth cabins in the Himalaya, tourist four-berth in the Oriana.
- European tour, full board, comprising Continental breakfast, lunch, and dinner, all table d'hote, and tips, taxes, service charges, excursions as in itinerary.
- United Kingdom tour (escorted), full board (table d'hote), afternoon teas, service charges, specified sightseeing. Single rooms, private bathrooms may be reserved, when available, for an extra charge.
- Sightseeing in London, as in itinerary.
- London accommodation at well-situated hotels, including breakfast, dinner (table d'hote), and service charges, for 13 nights. (Accommodation: double rooms without bath on European and U.K. tours and in London. Single room may be booked ahead for a small extra charge.)
- Transfers on arrivals and departures for the tour itinerary.
- **Porterage of one average-size suitcase per person on European and U.K. tours; two average-size suitcases per person on initial arrival and final departure from United Kingdom.**
- Tour Director will accompany the group from Sydney to the U.K. and back. He will be resident in the U.K. to ensure efficient tour operations.

NOT INCLUDED

Coffees, teas, alcoholic beverages, mineral waters, baths at European hotels, lunches during London stay, and accommodation and additional sightseeing tours during the leisure own-expense period in London.

(Booking arrangements for leisure period in London will be undertaken before the tour commences as a free service by your agent.)

Personal and luggage insurance, passports, other travel documents, and travellers' cheques, although not included in tour cost, will be arranged as a free service.

Excursions at ports of call, sightseeing trips not in itinerary, cost of launches between ship and shore at ports of call are not included.

COLOMBO
Traditional dancers greet a tour ship.

LONDON
The fountains of Trafalgar Square.

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Visit 18 countries

WORLD TOUR 1967 — (Continued from previous page)

This is where your 18-week tour will take you, without worry, and with every comfort

SINGAPORE
Exotic gateway to Tiger Balm Gardens.

INNSBRUCK
Famous ski resort of the Austrian Tyrol.

ZURICH
Beautiful Swiss city set on Lake Zurich.

ROME (left)
St. Peter's Square, heart of the Vatican.

• **January 27.** The Himalaya departs **WELLINGTON.**

February 2. The Himalaya departs **SYDNEY.**

February 4. BRISBANE.

February 12-14. HONG KONG. Duty-free, tax-free, one of the world's most fabulous shopping cities.

February 17. SINGAPORE. Also duty-free, tax-free shopping.

February 22. BOMBAY. "Gateway of India." See the famous hanging gardens, temples, and bazaars.

February 26. ADEN. Ample time for shopping and sightseeing.

March 1. PORT SAID.

March 5. NAPLES. Only a short drive to Pompeii and Mt. Vesuvius.

March 6. BARCELONA. City of fountains, monuments.

March 11. Arrive **TILBURY.** By coach to your hotel in London.

March 12-17. LONDON. Several sightseeing trips to Trafalgar Square, Scotland Yard, Houses of Parliament, Westminster Abbey, Whitehall, Buckingham Palace, many other historic places.

March 18. LONDON-BRUSSELS. Begin 23-day coach tour. To Dover for the cross-channel trip to Ostend, then to Brussels via Bruges.

N.B.: To ensure smooth running of tour, some groups will begin U.K. tour or have their free leisure period at this time.

March 19. BRUSSELS-COBLENZ/STOLZENFELS. Visit Royal Palace and other landmarks in Brussels, cross the border into Germany, Aachen Cathedral, Cologne, and Bonn, along the River Rhine to Coblenz and Stolzenfels.

March 20. STOLZENFELS-EBERBACH. Continue along the Rhine, past vineyards, castles, monasteries, and the Lorelei Rock. Visit Heidelberg. Spend night at the wine village Eberbach.

March 21. EBERBACH-LUCERNE. Drive through the Black Forest, dotted with Alpine chalet-type houses. Glimpse the distant Swabian and Swiss Alps. To Switzerland and visit ancient town of Schaffhausen on way to Zurich.

March 22. LUCERNE. Morning at leisure. Afternoon excursion on the lake or to beautiful surrounding mountains can be arranged.

March 23. LUCERNE-INNSBRUCK. Along Lake Lucerne and across the Rhine into tiny Liechtenstein. Enter Austria by the Arlberg Pass, visit ski resort of St. Anton, follow the River Inn to Innsbruck.

March 24. INNSBRUCK-CORTINA. Morning spent exploring. After lunch depart via the Brenner Pass for overnight stay at Cortina in the Dolomites.

March 25. CORTINA-VENICE. Coach descends toward plains of Northern Italy to Venice.

March 26. VENICE. Morning sightseeing around Piazza San Marco, the hub of Venice. Visit the Doge's Palace, Bridge of Sighs, St. Mark's.

March 27. VENICE-FLORENCE. From Venice south toward valley of River Po, through Bologna into the Apennines to Florence.

March 28. FLORENCE. Tour of architectural and art treasures.

March 29. FLORENCE-ROME. Continue up the valley of the River

CAIRO
It's a side trip, and you can ride camels.

PIRAEUS HARBOR
Port for Athens, visited on the way home.

INTERSTATE TRAVEL, OTHER ARRANGEMENTS

WORLD DISCOVERY TOUR 1967 is designed to make it easy for all passengers to join their ship in Sydney.

Most West Australians, for example, will be able to travel to Sydney tourist class in the Oronsay on January 28 at no additional cost. Accommodation will be allotted on a "first come first served" basis. Alternatively they could travel first-class in Oronsay for an extra $18 per person.

Failing these, tour passengers can travel on January 14 in Himalaya to Sydney, and have a 12-day pre-tour holiday at their own expense.

(Accommodation and scenic sightseeing tours around Sydney's famous Blue Mountains and other beauty spots can be arranged.)

West Australians also could board the Himalaya in Fremantle on January 14, arrive in Sydney on January 21, and stay aboard for the round trip to New Zealand for $56 per person extra.

New Zealand passengers join the Himalaya in Wellington, arriving in Sydney on January 30. They return to Auckland on the homeward voyage in the Oriana.

Passengers from South Australia may join the Oronsay on January 29 in Adelaide, Victorian passengers join in Melbourne. Arriving in Sydney on February 1, they will then transfer to the tour ship, Himalaya.

White Christmas Party Tour

IF you cannot join our World Discovery Tour, why not join The Australian Women's Weekly White Christmas Party Tour, which leaves in October/November, 1967.

This wonderful tour gives a choice of Christmas in Rome (with New Year in Paris) or Christmas in Switzerland.

Read details in The Australian Women's Weekly World Discovery Tour 1967 brochure, which is obtainable from General Sales Agents or any accredited travel agent.

HOW TO BOOK

Write or call at any of the General Sales Agents:

N.S.W.-A.C.T.: World Travel Headquarters Pty. Limited, 33-35 Bligh St., Sydney. Tel. 28-4841.

VICTORIA - TASMANIA: World Travel Headquarters Pty. Limited, 330 Collins St., Melbourne. Tel. 67-7481.

QUEENSLAND - N.T. - NEW GUINEA: Universal Travel Company, 93 Creek St., Brisbane. Tel. 2-3008.

SOUTH AUSTRALIA: King's Travel Agency Pty. Ltd., 30 Currie St., Adelaide. Tel. 51-2146.

WESTERN AUSTRALIA: Wesfarmers Travel Service, 569 Wellington St., and 14 Terrace Arcade, Perth. Tel. 21-0191.

NEW ZEALAND: Russell & Somers Limited, 83 Customs St. East, Auckland. Tel. 20-959.

Or see your travel agent.

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the easy, pre-planned way

PARIS
Cafe on the Champs Elysees.

Arno to Arezzo, Perugia, and Assisi (birthplace of St. Francis).

March 30-31. **ROME.** Two full days and three nights. Morning sightseeing (included in tour's cost) takes in St. Peter's and other landmarks. Tour Director will arrange individual tours.

April 1. **ROME-PISA.** Along the coast through Gosseto and Livorno to Pisa with its Leaning Tower.

April 2. **PISA-GENOA.** Morning free. After lunch, tour resumes via the Italian Riviera and up the Apennines to Genoa.

April 3. **GENOA-NICE.** Morning free to explore the old areas, which remain much the same as in days of Columbus. After lunch to Nice along the Riviera via San Remo and other resorts.

April 4. **NICE-MONTE CARLO.** Morning free in Nice. After lunch, visit Monte Carlo. Dinner in Nice.

April 5. **NICE-LYONS.** Through Cannes, Aix-en-Provence, Avignon, Montelimar, up the Rhone Valley to Lyons.

April 6. **LYONS-PARIS.** Drive through famous vineyard country, including Macon, along the valley of the Yonne, through the forest of Fontainebleau to Paris.

April 7-8. **PARIS.** Two days and nights in Paris. Morning sightseeing includes Notre Dame, Place de la Bastille. Ample time to explore. Tour Director will arrange additional tours if required.

April 9. **PARIS-LONDON.** To Calais through Boulogne-sur-Mer. Across Channel to London hotel.

April 10-12. **LONDON.** Another three days for sightseeing, with hotel as your base. Theatres, Covent Garden, restaurants, shops.

April 13. **LONDON-BUXTON. Begin coach tour of England and Scotland through the central counties of Buckinghamshire and Bedfordshire to Northampton. Lunch in Kettering. Visit Leicester, pass through Derbyshire and Lancashire. Tea at Thorpe. Dine at Buxton.**

April 14. **BUXTON-LOCKERBIE.** Through the fells country to Lancaster, site of John of Gaunt's castle. After lunch through beautiful Lake District. Tea at Ullswater, then across the Scottish border to Gretna Green and Lockerbie.

April 15. **LOCKERBIE-EDINBURGH.** Through the Scottish Lowlands, Tweedsmuir Hills, valley of the River Clyde to Edinburgh.

April 16. **EDINBURGH-TROSSACHS-EDINBURGH.** Drive into the highlands across the Firth of Forth to the famous Trossach country. Return to Edinburgh by the field of Bannockburn. Afternoon tea at Aberfoyle; dinner in Edinburgh.

April 17. **EDINBURGH.** Morning free. An afternoon city sights tour.

April 18. **EDINBURGH-HARROGATE.** Back into England via the east coast of Scotland. After lunch at Alnwick, south via Newcastle-on-Tyne. Tea at Darlington, night in Harrogate.

April 19. **HARROGATE-LONDON.** Through Doncaster, Stamford with its Georgian and Queen Anne houses, Stilton, Broadwater, the county of Hertford to London.

April 20-May 11. **LONDON.** Left free to visit friends or relatives. Tour Director will make any necessary travel arrangements.

N.B.: To co-ordinate tour, dates for free period will vary from group to group.

May 12. Last night in **LONDON.**

May 13. **SOUTHAMPTON.** By coach to Southampton to join the Oriana for the trip home.

CAPRI
One of the most beautiful islands in the world can be seen on a side trip from Naples.

COLOMBO
Golden Buddha of a Sinhalese temple.

HONG KONG
The harbor: color, clutter and bustle.

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and still stay slim

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And it's oh-so-low in weight-building calories! With meals or between meals. With your favourite spread, or just a dab of butter. There's no need to starve yourself — enjoy all the Ryvita Crispbread you like. It's a healthy, sensible way to diet. It makes you fit, keeps you slim.

What's more, it's so tasty!

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Crime of Silence

Suddenly their peace was shattered . . . commencing a two-part serial

By Patricia Carlon

WINTON said, "Kiley? I don't remember . . ." then as the staccato speech cut across his own words he broke in himself. "The 'Galaxy'? I don't give interviews to the Press."

The staccato speech was louder. He listened for a moment, then said, "I don't discuss my daughter with anyone. I've nothing . . ."

The other voice drowned his, in anger this time, and in pleading. "I guess you can come on out," and put the receiver down. He reached for the phone again and dialled quickly.

He said, "Jack? Can you remember an article in the 'Galaxy' about someone called Evan Kiley? Some land? A new bridge? A highway? Give me what you can remember."

He listened in silence, till finally he said slowly, "Thanks. No, I can't tell yet if I want it followed up. Leave it for the moment and I'll let you know."

The bungalow was quiet with the early hush of morning and when he padded on to the carpeting of the big bedroom, Annie was still in the same position, white shoulders bare above the rim of sheet and her long hair a flame of red across the pillow.

He said almost diffidently, on a rising note of gentle inquiry, "Annie? We'll have visitors in one hour. Seven-thirty. We're going to talk about Victoria's going . . ."

She had made a murmur of protest, given an impatient movement at his first word, then she became quite still.

"This man — his name's Kiley — wants to talk about it."

"Why?"

"Because his son has gone. So he says. I didn't know whether to believe him or not. It could be a trick. He's a newspaper man, but he told me some details about himself and I rang Jack Haines — he filled me in. Kiley owns some land that's become valuable — worth sixty thousand. The Press has spread the story. Still . . . I don't know. But you'd better get up."

He knew how she felt and he couldn't help her. He knew, as he left her and stepped under the shower, that all she could think of — all she would think of till Kiley had told his tale, and maybe all she would be able to think of for ages after, was half of a week eight months before. She'd remember nothing else, not their first meeting or the long way they had both come since then — himself from behind a hotel desk to owner of a chain of motels, and Annie from a grocery in the near slums to a well-to-do matron in a luxury home on the Gold Coast.

He towelled himself dry and opened the window, so that the drumming of the tropical downpour sounded louder still and a glitter of raindrops splashed through the wet gold of the flyscreen on to the white-painted windowsill.

To page 28

After the phone call George Winton and his wife, Annie, were lost in memories they had hoped to forget.

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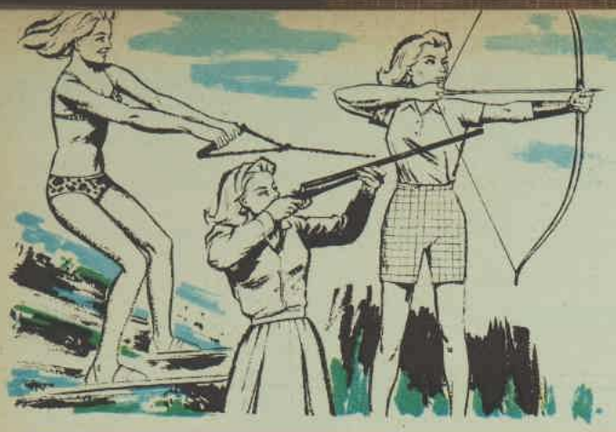

An amusing short short story

By DAN ROSS

Tom, Dick but never Harry!

MARIE GATES was a pretty girl with shining blonde hair and the kind of innocent blue eyes that make male hearts thump a ridiculous tattoo. In addition she had intelligence and wit, plus a special trick of her own to win and attract men. It was the trick that had got her into trouble.

In the beginning she'd used it to full advantage and everything had gone so well she never dreamed of it backfiring. Which it did! And since she was the most popular girl in the small Maine coastal town in which she lived she couldn't understand it.

Her father was the town banker, and so she had a nice home background and automatically found herself a part of the right crowd. Since graduating from college she'd worked as librarian at the local hospital and it was generally accepted that she was anything but the spoiled daughter of a rich man.

Yet in spite of her work and home advantages she wasn't really happy. She wanted very badly to meet the right man and fall in love and have a home of her own and plenty of babies. The difficult thing was to know who was the right man.

In her search she came upon her trick and for a while she'd had strong hopes it would lead her to the man of her dreams.

It was simple enough. Quite by accident she discovered that men enjoy teaching women how to do things. They invariably became interested in their pupils and it struck a bond of closeness between male and female hard to establish in any other way. This had happened when she'd first taken her job at the hospital. Tom Blair, one of the younger doctors on the staff, had spent several days teaching her how to set up her files.

Their work together had resulted in a close friendship and one Saturday night at the Country Club dance he had brought his lips close to her ear during a waltz medley and whispered, "Marry me, Marie?"

She wasn't terribly surprised. She'd had an idea the proposal was coming. And for some time she'd also had the idea Tom Blair was the man she wanted to marry. A charming, young doctor with a bright future! Wouldn't any girl be satisfied?

But now as he said the magic words she was shocked to find caution taking over. She leaned back and smiled up at him as they continued to dance in the crowded, dimly lighted room and said gently: "Thank you, Tom. I'll think about it."

She did for some time, and in the end she decided they weren't right for each other after all. In some strange way Tom lost all his attraction for her as soon as he'd proposed.

Then Dick Thomas, a brilliant, dark young man and assistant to her father at the bank, offered to teach her how to play bridge.

She wasn't skilful at the game. In fact she was certain if Dick hadn't been blinded by his love for her he'd have given her up as hopeless after the first two weeks. But, victim of cupid, he persisted in teaching her the game.

Marie would never forget the relieved look on his face the first evening she played three successive hands without a mistake. He'd been almost embarrassingly grateful for her triumph.

"Wonderful, Marie!" he'd exclaimed. "You're really catching on to the game."

She'd smiled politely at him

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across the table. "I owe it all to you."

"I've enjoyed every minute of the time we've spent," he said, his eyes glowing with much more than mere admiration.

And he meant it. She was sure of that. Only when they were on their way to her home in his car did he tell her what was close to his heart. "Marie," he said, awkwardly, staring straight ahead, "I'm very much in love with you, even if you occasionally make a wrong bid. And I'd like you to be my wife!"

Marie looked up at his handsome young profile, and, touched by the strain she knew this declaration must have caused his shy nature, said softly: "Thank you, Dick. Give me just a little time to think about it."

Of course he did and of course she decided they weren't meant for each other. Dick was a fine fellow with a good career ahead, as her father indignantly pointed out, but she knew he wasn't the man.

Yet this second experience had convinced her of one thing. The way to a man's heart was by taking lessons from him in some subject or other. It wasn't too important what. Just so long as you were a willing pupil and got him interested in the role of being teacher.

Then Harry Branch came to town to set up a law practice. And in due time he and Marie met. She took one look at him and there was no doubt that he was the one she'd been waiting for. Of course she'd liked Tom and Dick, and for a while had felt the same way about them, but in the end she'd known she'd come near making a dangerous mistake. The only dangerous mistake that could happen now, she felt, was not winning Harry.

So when he offered to teach her tennis she happily accepted. Harry was an all-round athlete with a lazy smile and sense of humor that matched his freckled, sandy-haired good looks.

"You may find it a little strenuous at first," he warned her their first morning on the courts.

Marie smiled happily. "I won't mind."

She didn't until later in the day when her muscles began to ache.

She was even honest enough to confess to him with a rueful little laugh: "I'm glad that's over. For a while I thought I'd walk with a limp for the rest of my life."

Marie looked up at him demurely and waited for him to propose. It was the usual pattern of events. But he didn't. He wound up the evening by suggesting she learn to scuba dive.

She was startled. Startled and a little frightened. She'd been hoping and waiting for that proposal and she very much disliked being underwater. She much preferred sunning herself on the beach to swimming. But if she had to take scuba diving lessons to get him to propose, she would.

As the weeks went by she also added skeet shooting, water-skiing, and archery. The morning he suggested she take up softball and organise a women's team for the town she gave up. They were at the tennis courts, it was early and they had the place to themselves, and she collapsed beside him on the bench and eyed him wearily.

"I don't want to, Harry," she told him in a dejected voice. "I've gone through all these other tortures just to make you interested in me. I'm not really athletic. I just want you to propose."

Harry's eyes met hers with a light of amusement in them. "You mean like Tom and Dick?"

She gasped. "You know about them?"

He nodded. "I do. And I also know that as soon as they proposed to you it was all over. You lost all interest in them. So I decided to hang on and make you do the proposing. You're sure you want to marry me?"

"Oh, yes!" she exclaimed. "Didn't I even put up with that scuba business and those awful slimy fish!" A slight look of distaste crossed her pretty face and she threw her arms around his neck.

"I'm convinced," he said with a laugh and kissed her. Then he drew back and was suddenly more serious. "You know I'll miss giving you lessons. I sort of like that teacher-pupil relationship."

Marie smiled at him happily. "We can still keep it. Only this time I'll be the teacher. We can start cooking lessons for you right away. I may want my breakfast in bed some mornings after we're married!"

Harry looked delighted with the suggestion. And Marie wasn't surprised at all. She knew a good idea would generally work both ways.

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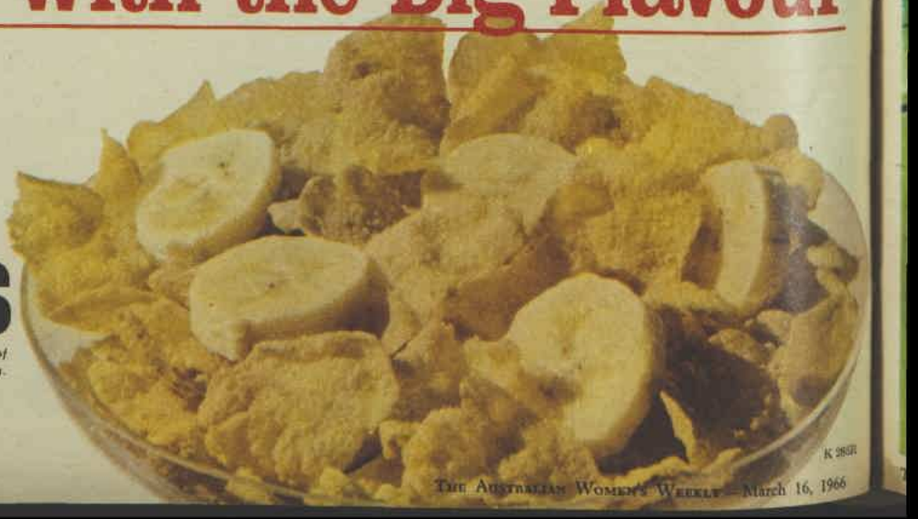

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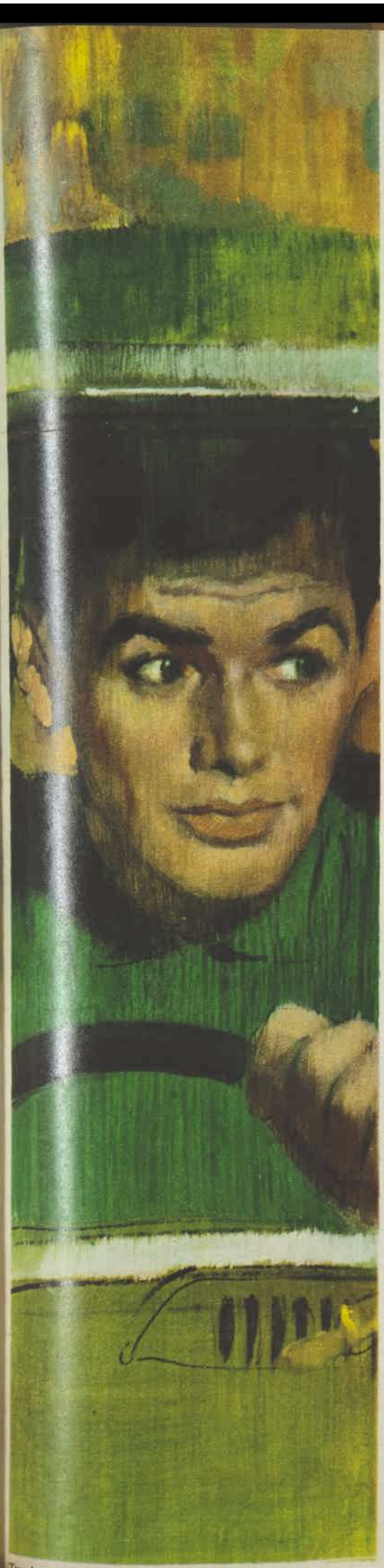

DON'T BOTHER TO CALL

She sought an escape ...an appealing story

BY JACK FLANNERY

JULIE HUNTER had come home, a widow at twenty-six, and now she was talking about leaving again.

"Don't you understand, James?" She ran her hand through her long brown hair as I drove slowly through the streets we'd both known all our lives. "I didn't come back here to be taken to the bosom of the tongue cluckers who are hoping I'll weep into my hands and put on a show for them."

She hadn't changed at all, this tall, proud girl. Two years before she'd decided that people and events were crowding in on her and starting to direct the course of her life, so she'd simply walked away from all of it and gone to Washington and found a job.

I'd been as jolted as everyone else. Julie and I had just about grown up together, and most of the people who knew us expected that we'd get married. I expected that, too, once I was able to pull a little more of my own weight in the law office I'd joined.

And I think the very fact that everyone did expect us to marry was part of what Julie was walking away from. She didn't like the feeling that the future was as familiar as the past, that everything was laid out for her in a predictable pattern.

So she'd gone to Washington — to a job and to marriage with a man named Curtis Stevens.

She was looking out the window on her side of the car. "When Curt was killed I couldn't stay over there, of course. They don't want widows walking around spooking everybody. Bad for the war."

"I thought he was —"

"Yes, you're right. He wasn't a soldier. He was with the State Department. He could have died in an automobile accident in Virginia instead of Vietnam. But he wouldn't have been in Asia at all if there hadn't been a war going on there."

I knew she had married him a year and a half after she went to Washington. I knew his first assignment overseas had been South-East Asia and that they had thought of it as a honeymoon. And I knew he'd been killed two months after their wedding.

What I didn't know was exactly why Julie had married him. I'd wanted to think that she had been very lonely and that he had come along at the right time — or that marrying him was part of her rebellion against the predictability of the life she'd had at home. I hadn't wanted to think that she simply had fallen in love with him.

". . . I couldn't stay over there," she was saying, "and I wasn't ready to go back to the Pentagon typing pool. So I came back here — but not to be consoled every day for the next two years or so. And this — this whatever it is my mother . . ."

To page 26

As James drove Julie back to her home they had the opportunity of having a heart-to-heart talk.

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DON'T BOTHER TO CALL

Continued from page 25

"This is nothing special," I said. "Just a few people you and I have known for years. Your mother is just trying to make you feel—"

"Like one of the girls again. Everyone can come over to the house and squeeze my hand and make sad faces at me and then we can — we can have tea and sympathy. Well, no, thanks, James."

I suddenly wanted to change the subject, to stop going over the same ground. I turned the wheel and headed into Franklin Simmons' place, mumbling something about needing gas.

Franklin touched the peak of his cap to Julie in a gesture that held respect and deference and the kind of gentlemanliness that used to be commonplace. He had known Julie as child and girl, and now he was touching his cap to Julie the woman.

He looked into her face, and his voice was gentle as a grandfather's when he spoke. "Well, Julie. What a tragedy you've had. I'm so sorry. It grieved all of us."

I saw her shoulders stiffen and I heard her murmur something and realised this was what she'd been talking about, the people pitying her.

But I knew Franklin's words had touched her, because by the time I had the car moving again her forehead was against the window and she was crying.

I drove a little farther and then pulled over and stopped the car and turned to her.

She came into my arms, weeping silently, and I held her like that for a few minutes until she stopped crying. Then she moved away from me.

"Well, now you see, James. I can't have that happening every other day. I can't have people turning me into—"

"Julie, nobody's trying to turn you into anything. Did you think everyone would ignore you?"

"You don't understand what—"

"I understand that people have honest sympathy for you and for what has happened to you. And it's natural for them to express it. Do you think that old man back there was saying he was sorry just to have something to say?"

FROM THE BIBLE

● ***The preaching of the cross is to them that perish foolishness; but unto us which are saved it is the power of God. — 1 Corinthians 1:18.***

"James, I don't mean people like Franklin. I'm talking about some of the sob sisters who —"

"I know what you're talking about. Well, I'm talking about the people like Franklin Simmons. His wife died a month ago, Julie, just about the time you were on the way home. You know what she meant to him. He wasn't looking for a chance to cluck his tongue or shake his head or wring his hands. He was trying to tell you that he understood and was sorry, and was hurt to know that you've been hurt."

"I didn't know about Mrs. Simmons," she murmured.

"I know that. He knows that. What he wanted you to know is that he's sorry for you, that he cares about you. Matter of fact, Julie, what we've all been trying to tell you — your mother, your friends — is that we understand, that we care.

"If you could stop worrying about someone damaging that very important independence of yours, that message might get through to you."

I turned away from her and started the car again, and we drove back to her house in silence. When we got there she said, "What should I do, James? Do you think I should stay here? Let my mother go ahead with whatever she's planning?"

I looked at her a long moment, knowing what I wished I could tell her but knowing it would be a lie. I had to look away from her in order to tell her the truth.

"No, you shouldn't stay here, Julie. When I knew you were coming back, I hoped it was because you really wanted to come back and stay here. But you came back to a haven, a kind of hospital where you could let your wounds heal. And you're not ready to stay. Maybe some day, but not yet."

"Why?" she asked quietly.

"Because you're still trying to prove something. You still have to prove you're independent, that you don't need anyone to lean on, that you can make it on your own. I know the feeling. I charged off and went into the Service and got around some. But when I came back here it was because I wanted to be here, live here, work here. It's not that way for you. So you shouldn't stay here.

"Maybe you should go back to that typing pool in the Pentagon. It isn't really important where you go as long as you're on your own, as long as you get away from the feeling that people are trying to mother you and smother you and tie you down. Right?"

"I guess it isn't," she said, and I could feel her eyes on me. But I still didn't turn to her, because I wanted to be able to keep on telling her the truth.

"I want you to stay," I told her. "You know that. I never wanted you to go. But I think you had to, then — and now. I just hope that someday you'll want to come back. That you won't be worried about someone looking after you and taking care of you. I hope someday you'll want that. I want to be here when that happens, Julie."

"And what if it never does, James?"

Finally I looked into her face. "Then you won't come back here, Julie. You just won't come back."

She looked at me for a long, quiet time. Then she said, "I am going to leave, James. You're right. I'm not sure where I'll go. But I guess that part isn't what's important, is it?"

I didn't answer her.

"I'll be going in a couple of days," she said. "I'll phone before I go."

I shook my head. "Don't phone when you leave. Phone me when you come back."

She smiled, nodded, and bent forward swiftly and brushed my cheek with her lips. Then she got out of the car.

And I drove away from her house wondering if I'd ever get that phone call.

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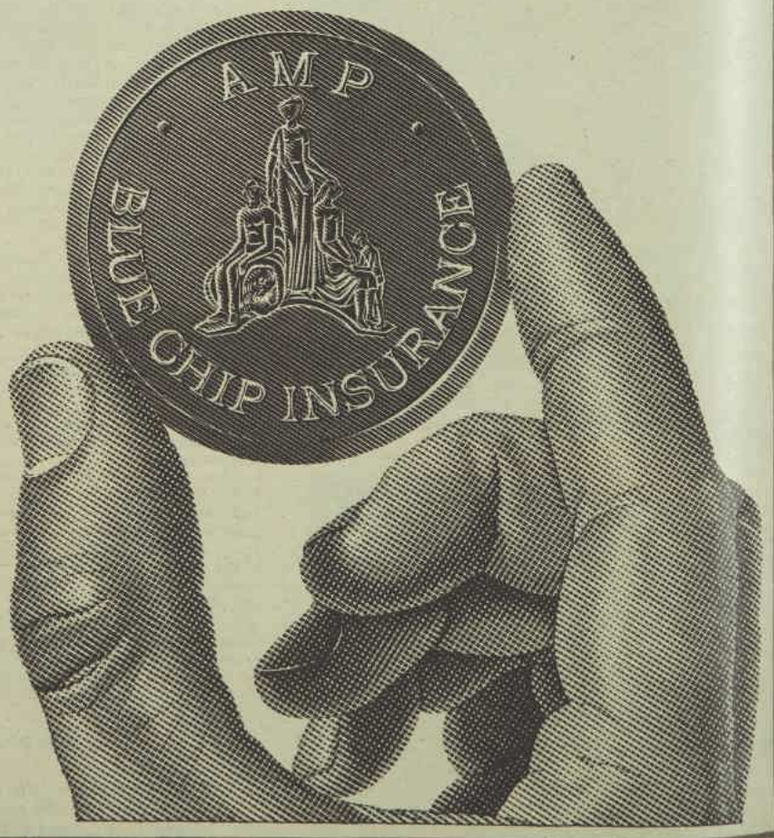

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Death comes to dinner

A dramatic short story

By

Una Mary Marks

Frank Connor readily offered to help Ruth wash the dishes when they had finished their dinner.

RUTH stood at the back door watching the leaden sky and the township that spread like a patchwork quilt beneath her. White clouds scurried like small woolly lambs across the fading blue, and a drift of swallows was etched for a moment against the late afternoon sun.

She spoke aloud. "I'm bored to tears. Heavens how bored I am!"

A voice from inside called out "Ruth, for goodness' sake either come in or go out. I can feel that draught creeping right through the house."

Her father's voice sounded querulous, and she was about to go indoors when she saw a car making its way up the foot of the hill. Instead she pulled the door to behind her and drew the collar of her old cardigan up higher for warmth.

Shading her eyes against the sun she wondered who the caller might be. If only they lived in the township instead of being perched up here like eagles in an eyrie, a visitor would not be such a rarity. But this road winding its tortuous way to the summit of the hill led to nowhere but the homestead.

People came only when invited, and even the postman found the incline too steep for his bike. Ruth collected the mail weekly when she drove down to buy the family provisions.

She noticed that the car was making heavy weather of the sharp ascent, and there would have been ample time to change her old cardigan for her soft blue one. As its occupant became clearly visible she found herself regretting that she had not done so.

The man was young — youngish, she corrected herself, as he came closer. Then as the car stopped and he alighted she saw that he was tall, with a hint of strength in the broad shoulders. His hair was dark, slightly grey at the temples, and his eyes were a vivid blue under heavy black brows.

"I'm Frank Connor," he introduced himself, smiling engagingly as he held out his hand. "And you must be Miss Ruth. I was in Portland yesterday and saw your aunt. She told me to be sure and call here on my way through, and give you their good wishes."

"You're very welcome," Ruth told him. "How is Aunt Lucy? Are they all well?" The back door opened behind her, and she made the necessary introductions to her mother and father.

Frank Connor readily accepted their invitation to a cup of tea and soon the kitchen was a cheery place. Mrs. Wilson made the tea while Ruth cut the scones, spreading them lavishly with jam and cream. There was a brightness in her eyes now, and her mood of discontent had vanished.

The old people, too, seemed pleased to have company. Though Mrs. Wilson received a letter from her sister each week it was not the same as talking to someone who had seen the family only yesterday.

"You must stay for dinner, Mr. Connor." And, when he demurred, "No, I insist. We're having corned beef, so it will only mean popping a few more vegetables into the pot."

Ruth stood up. "There's an hour or two of daylight yet, Mother. If you don't need me for anything I could show Mr. Connor round the place. Not that there's much to see," she added apologetically.

"I'd like that," he told her, and followed her out the back door.

The clouds had banked up in the south, presaging a later storm, but the winter sun covered the hill, and the old house and shabby barn were bathed in a soft, translucent light.

"It must be pretty lonely up here, Miss Ruth. What do you do to amuse yourself?"

She found him easy to talk to, and as she took him through the orchard and then showed him the muscovy ducks and the clutch of new chickens her habitual shyness disappeared. She found herself chatting to him as to an old friend.

When they returned to the house the light was fading, and the rooms looked comfortable and inviting. She saw with pleasure that her mother had laid the table in the dining-room, and a fire was burning there. Usually they ate at the big table in the kitchen.

Her father had changed his tweeds for his black velvet jacket, and a decanter of whisky stood in readiness. The house was filled with the appetising odor of corned beef and the warm spicy sweetness of apple pie.

Frank drew up a chair next to her father and she went into the kitchen, but her mother declined her offer of help.

"No, go upstairs and change, dear. I'll call you when I'm ready."

It felt good to get out of her everyday jeans and to put on her soft blue woollen frock. The walk in the cold air and the excitement of someone new to talk to had put a sparkle in her eyes and an extra color in her cheeks.

While she helped her mother dish the dinner her father poured wine into the long-stemmed goblets. It gleamed redly, catching reflections from the overhead lamp and the flickering firelight.

Frank lifted his goblet and sipped appreciatively. "An excellent claret, Mr. Wilson. I rather pride myself on being a connoisseur of wines."

"You do?" Mr. Wilson's eyes lit up. His wife said, "Then you've come to the right house, Mr. Connor. You should just see Dad's cellar."

"He'll do that after dinner," Mr. Wilson promised. "I'll give you the finest glass of port you've ever tasted."

"Yes, Dad's got the cellar all set up with little stools and everything," Ruth contributed happily. "We could have our coffee down there."

She did not know just at what stage of the meal she got her first doubts about Frank Connor. It had something to do with the way he seemed to avoid talking about Aunt Lucy and the family. It was not so much that he evaded the questions which her mother asked, but the way in which he adroitly changed the subject when it seemed that a question was imminent. Rather cleverly, too, she noticed, either by praising her mother's excellent cooking or by returning to the subject of wines.

But what could be his motive? Was it possible that in fact he had not even seen her relatives and had used them as an excuse to visit this lonely house? Was he hiding from something, and had chosen this place because of its isolation? She was determined to know the answer, and to do so without worrying her parents unduly.

When he offered to help with the dishes she seized the opportunity of learning more about him. She gave him a stack of plates to carry out, and tied an apron about her waist.

From the mantel radio in the kitchen came the last notes of the program of dinner music, almost drowned by the crackle of static.

"There must be a storm coming," Ruth told him. "We get a lot of interference up here."

The announcer's voice interrupted her — "We now give you the evening news—"

With a swift movement Frank Connor switched off the set. "It's bad for the valves," was all he said, and there was no sound in the kitchen but the hiss of the wood in the fuel stove and the swish of water as she filled the sink.

To page 28

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Continued from page 21

CRIME OF SILENCE

Before he went downstairs he looked into the nursery, but three-year-old Victoria was still asleep. Annie was already on the sun veranda, wearing a yellow patio suit. She said, "There's coffee in the kitchen, love." She was still seated there, gazing blankly ahead of her, when he came back with the filled cup. She asked, without looking up, "What did this chap tell you?"

"Just that his boy had gone and he's to be contacted today. He knows — I expect any pressman would — about the rumors."

"It's got to be a trick, it's just got to be, because if it isn't . . ." then she fell silent again.

He was lost in memory and knew she was, too. Memory of endless debates, endless whispering, endless decisions made and rescinded and made again, all boiling down in the end to silence.

And now? If the unknown man of the phone was to be believed he and Annie could have become criminals by their silence, as surely as if they had comitted some crime with their own hands against Kiley's child.

When the bell rang he went out into the hall without looking at Annie, but knowing she was following after him. He opened the door and stood aside to let the couple in, while he silently surveyed them — the man taller than himself and perhaps eight or ten years younger than his own forty-two, thickset and brown-haired, with pale shadowed eyes, the woman small and fine-boned, grey-eyed, with a tangle of long dark hair windspun round her pointed face.

"You're Evan Kiley," and nodded to the woman. "Your wife?"

"Yes. Miriam. Miriam Stead, as she prefers to be known."

And why does she prefer that, Winston wondered, but the thought was pushed aside. "Your son's gone?"

"Yes. He's fifteen months old and has fair hair and grey eyes. He's fat and a bit bow-legged and he's allergic to cow's milk. Do you think whoever's got him will know that?"

He broke off. His pale eyes held a strangely shining appearance. He said, "I'm sorry. But if you'll only listen . . ."

The smell of gas, he said, was his first awareness when he opened the door. There should have been faint light from the nursery where fifteen-month-old Robin slept, and brighter light from at least one of the other rooms, where Irene would be waiting his return home. He remembered how he had slid the car to a halt, with the sea dark on his right and the bald-crowned hill that gave Comboroo its name dark on his left, and he had sat there smoking, quite unconscious of any selfishness, only of the satisfied acceptance that however late he returned Irene Suttle would still be in the house with Robin.

The smell of gas catching at thought again, he called tentatively, "Irene!" without receiving an answer. He thought suddenly that of course there must be a gas leak somewhere and Irene had taken the boy and gone to her own home next door.

He turned and went back to the white front step, standing there to look across the low dividing fence toward the other house.

He stared blankly at the darkened house for a full half minute before the awareness of the smell touched him again. Then he turned, calling sharply, "Irene!" and went hurrying in, switching on lights in the hallway, in the small front room he used as a home office, and in the lounge with its one wall of glass looking out toward the sea.

His hand was still on the double switch there when the telephone rang. He lifted the receiver and said crisply, "Evan Kiley here. Who is it?"

"Don't be a fool and summon the police," the voice told him. "We have your son. We'll ring at noon tomorrow."

It took him a long moment of slow, careful movement before he had the receiver away from his ear and replaced in its cradle. He stood there listening for the soft sound of breathing, while nerves began to prickle. There was always a faint light in the nursery. The boy wouldn't sleep without it. Now it was out and he was remembering how the phone had rung just the instant the house lights had gone on, as though someone out in the storm-ridden night knew that he had returned home.

He thrust open the closed kitchen door and was beaten backwards by the gas that flowed to meet him, together with a queer, rancid smell of burning. Walking backwards, he kept thrusting open doors and windows till the drapes over the glass wall of the lounge were rustling.

He wet a towel in the bathroom, holding it over mouth and nose as he went back into the kitchen, to see what he had half expected. One of the burners of the gas range was full on, but the flame was out. There was a sticky mess of something down the sides of a saucepan and over the burner beneath it. He slammed down the tap and thrust the window wide in the room before running out again.

Irene must have been warming something—soup, cocoa, he didn't know what—when she was disturbed. She had hurried away and the saucepan's contents had boiled over, putting out the flame, and she hadn't been able to come back and turn off the gas.

He went on standing there, still smelling the gas, wondering if Irene was with the boy; if he was crying; or if perhaps Irene had been lured out of the house by a telephone call.

But she would have left a note, he thought suddenly. Surely she would have done that. He went back into the big lounge-room, searching, and then into the room he used as an office, but there was nothing there either.

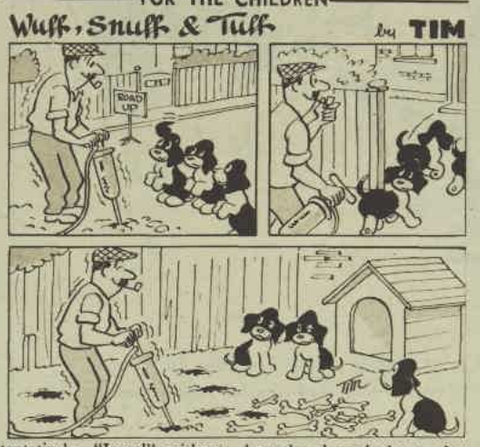
It was then he thought of Miriam and blinding rage took over from groping thought. He was back in memory to the night six months before when he and Miriam had had their last violent quarrel and she had flung out of the house.

Miriam had set her heart on returning to the stage which she'd left on her marriage. As he had pointed out, over and over again, she had left it willingly enough. "But I never intended to leave it for ever," she had protested, a protest that had changed to bitterness, and bitterness that had changed to anger and then to hatred as he had dug in his heels and refused to leave Comboroo for the city so she could have both her marriage and the career the wanted.

He remembered how he had told her that if she went she would have to leave Robin, who was nine months old by then. He had expected that to clinch the argument, because with all her faults he thought she genuinely loved Robin. He remembered the way she had laughed. "Can you see yourself? You of all people caring for a baby on your own? You'd have to get a housekeeper and she wouldn't and couldn't care for him the way I do."

To page 40

FOR THE CHILDREN



Continued from page 27

DEATH COMES TO DINNER

"How was little Sandra?" she asked him suddenly. "I suppose Aunt Lucy told you they have great hopes of her becoming an artist one day?"

Her heart was thudding, and she held her breath waiting for his answer. If she were wrong in her surmise what explanation would she be able to give him for what she had said?

But he replied, "Yes, Miss Ruth. And she certainly seems to be gifted for her age. (Age, Mr. Connor. And just what age is she?) Her mother showed me some of her work and I was most impressed." *(Sandra, Little Sandra, who had been blind since birth!)*

So now she knew. A tumbler slipped from her nerveless fingers and shattered on to the marble sink. A sudden clap of thunder broke the silence, and she managed to laugh lightly. "Storms always make me nervous," and she went to the cupboard for dustpan and brush.

When the last dish was put away and the teatowels hung up to dry she put the percolator on the stove.

"Tell Mother I'm just going upstairs to wash my hands. I'll bring the coffee down to the cellar when it's ready."

Somehow she reached the sanctuary of her room. What should she do, she wondered feverishly? It seemed such an odd thing for him to deceive her like that. Should she call her mother on some pretext or other and tell her what she had learned, or would it be wiser not to alarm her?

Perhaps if she gave her parents time to take Frank Connor down to the cellar she would be able to phone their nearest neighbor in the township and ask them what she should do.

She went to her dressing-table and added a little color to her cheeks, which now looked unnaturally pale.

Her little transistor radio stood there, which her father had given her on her last birthday. Situated as they were on the hill the old radio downstairs was prone to frequent attacks of static, and the small set of her own gave her infinite pleasure.

Deep in thought she clicked the switch, more for company than anything else, and instantly the voice of the announcer filled the room.

"We repeat an earlier message. There is still no trace of the inmate who escaped from Portland Mental Hospital late last night. A resident in the vicinity has reported that his car has been stolen from his garage. It is a small black sedan, No. DKD 876.

"The public is warned that the escapee is dangerous, and anyone seeing the car is asked to contact their nearest police station. I repeat the number, DK —"

She sensed rather than saw the figure standing at the open doorway. She moved hurriedly, her one thought being to reach the hall before her line of retreat was blocked.

But Frank spoke smoothly, suavely.

"Your parents sent me up to fetch you, Miss Ruth. I turned the coffee off. It appeared to be ready."

As he spoke he somehow manoeuvred her so that she was walking down the stairs on trembling feet, his firm ones close behind her.

"You have been quite some time, Miss Ruth. They have already gone down to the cellar. Shall we join them?"

They passed through the dining-room, where the table had been cleared. Its polished surface gleamed richly in the light of the dying fire.

The whole room had the air of a stage where the players had departed, as though it were waiting for the drawing of the final curtain.

Then they were walking along the wide hallway which led to the cellar steps. The first three were illumined by an overhead light before they curved sharply down to where the coffee and port awaited. The coffee and port, and — what else?

Frank Connor stood to one side, his arm guiding her. In the dim light his blue eyes glittered strangely.

"After you, Miss Ruth," he said quietly. "After you."

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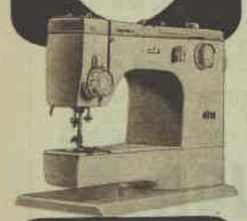

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SITTING PRETTY — AS TOP WALKER

● Glenyce at work . . .

■ **As an athletics competitor attractive Glenyce Mangels, of Pennant Hills, N.S.W., is a step ahead of her rivals—even though she never gives them a run for their money.**

Glenyce, 19, by day a model agency receptionist, off-duty works hard at being woman walking champion of the world.

She "learned to walk" four years ago when her older brother Neil, a keen long-distance runner, took it up.

Since then she has trained four nights a week and races each Saturday.

She had been training only three weeks before her first race, which she won.

And when she won the 440yds. N.S.W. sub-junior title it was only her fourth race.

For three years Glenyce held the Australian Junior half-mile championship.

Now a senior walker, she is the N.S.W. two- and one-mile champion.

Glenyce won her world title, the 5000-metre "postal match," last September.

The annual race is run separately in each competing country — with times and results posted to the English central body of the organisation, which decides the winner.

Now, the world champ's ultimate ambition is to "walk away" with a gold medal at the Olympic Games.

"There is just one drawback, however," she said. "Walking is a 'men-only' event at the Games. But I'm hoping that officials will give us 'equal rights.'

"Many people think walking is an 'ugly' sport, but I think the co-ordination of movement is very graceful. Besides, it has an added advantage—it's a marvellous weight-reducing sport. The hip and shoulder movements shed pounds."

. . . and at "play."

COMPACT

★ ***Evidently to appeal to the lower-income bracket, an American aircraft manufacturing firm has advertised its Phantom jet as "a complete air force . . . for nations with limited resources."***

■ A Sydney woman recently found in her letter-box an invitation to a demonstration of color TV.

She planned to accept—until she read the program: Sub-perineal urethrotomy—cat; Cruciate ligament repair—dog; Blood transfusion—dog; Intestinal surgery—dog.

The woman had opened a letter intended for a veterinary surgeon next door.

She stuck to "Lassie."

SMALL wonder that Roslyn Edwards, of Geraldton, W.A., had a guard-of-honor of Girl Guides when she married John Cole, of Denison, W.A., at the Methodist Church in Geraldton. Roslyn is lieutenant of the 2nd Geraldton Company of Girl Guides, as was her mother, Mrs. Ronald Edwards, of Geraldton, before her own marriage. And sitting in the front pew of the church as Roslyn walked past the guard-of-honor was her grandmother, Mrs. R. A. Dunne, who has notched up 32 years of active service with the Guides and still retains her interest.

■ **World War II is over. Compact gets this "scoop" from the N.S.W. Railways Department. During the war parts of Town Hall Station, in Sydney's underground system, were available as air-raid shelters. Recently, after only 21 years, signs to direct the public to the shelters came down.**

★ ***Mr. Vivian Ellis, English composer and author of "How to be a Man About Town": "A head waiter is like a lion tamer. The lions are seated all around him in the red-and-gold arena under the lighted chandeliers. At the crack of his whip they obey."***

Tour will beard U.S. Lions in their dens

■ *A rugged speaking tour of Lions Clubs throughout the U.S. wouldn't be most women's idea of a relaxing holiday, but Mrs. Suzanne Barrett, of Kirribilli, N.S.W., sets off in April for a seven-week private promotion of Australia to Americans.*

"I want to put a little bit back into Australia in return for what I've taken out of it," Mrs. Barrett explained. "Australia has given me a very good life."

Her plans have received the blessing of the Australian branch of Lions International and of the Australian National Tourist Association. She will show a short color ANTA film during her talks.

The Lions have already made more than 40 speaking dates for Mrs. Barrett—in Honolulu, San Francisco, Los Angeles, Las Vegas, Washington (Oregon), Chicago, Pittsburg, Washington (D.C.), Philadelphia, and New York City.

She will show the groups Australian opals and gemstones, kangaroo coats and accessories, and she will wear a wool wardrobe, including a Wool Award evening gown.

"I've swotted up on a lot of our mineral developments, and I'm taking a big map of Australia superimposed over one of the U.S. so my audiences can easily see relative distances," Mrs. Barrett said.

"If I went as a tourist, what would I do? Just go round and look at buildings and be terribly lonely."

● *"Ambassador" Barrett with the award-winning wool evening gown she will take to America.*

Step out—in an elephant's ear!

■ **Reminiscent of the medieval recipes that began in the style of "take one hundred larks, cut out their tongues, and begin to make larks' tongue pie" is the current English fad for shoes in "jungle" leathers.**

Shoes are being made from python, Indonesian water snake, elk, ostrich, reindeer, seal — and elephant ear.

Elephant ear? "It's not cheap," one shoe manufacturer commented. "There is not all that much leather in an elephant's ear, and there is an awful lot of waste."

Take an elephant, cut off its ears . . .

On the subject of elephants, antique hunters, beware! Second-hand shops in England report the appearance of fraudulent Victorian era elephants' feet umbrella stands. The forgeries are mass-produced from 1960s elephants.

SHE COLLECTS 'LIVING DOLLS'

● Mrs. Sherratt with some of her dolls representing famous people. Doll (left, rear) is the late Queen Mary.

■ **Mrs. Emily Sherratt, of Claremont, W.A., has been making dolls for the past 50 years and they have to be newsworthy to get into her collection. Mrs. Sherratt's dolls represent famous people.**

For instance, she has four dolls dressed as Ringo, Paul, John, and George. When, and if, the Beatles fall from favor she will make dolls of the next top pop group.

There are dolls for many members of the royal family, others for world-famous politicians and fictional characters.

One of the oldest dolls is flowerseller Eliza Doolittle. The newest is Mary Poppins.

"At the moment I have about 36 dolls," said Mrs. Sherratt, "and I showed them in New Zealand when I was there staying with my daughter. They were taken to church fetes and I made a special royal family set for display in Auckland when the Queen and the Duke were there in 1963."

Mrs. Sherratt left Stoke-on-Trent, England, six years ago.

A Queensland couple, Mr. and Mrs. Arnold Kohnke, of Corinda, are giving a collection of 100 home-made dolls' clothes to a kindergarten.

In a miniature wardrobe hang dresses, party frocks, shorts, slacks, dressing-gowns, sleepwear, and winter outfits—all made by Mrs. Kohnke.

Mr. Kohnke made four little cots, the wardrobe, and tiny coathangers for it.

● *Mrs. Kohnke with her 100-garment dolls' wardrobe.*

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The girdle in sizes S.M.L. — $11.00. The bra in 32-36A, 32-38B, 32-38C — $6.00 The slip in 10-36 — $13.00.

We borrowed the colour of your skin for Lucas Co-ordinates.

Now look how beautifully we pay it back.

The slip, the bra, the girdle and your own skin. All in the same delicate hue we call Dawn Nude.

We think you'll love it. Because nobody uses Lycra the way we do.

We put more Lycra in the fabric. It makes a two-way stretch fabric we call Power Mist.

Wear it once and you'll know why.

In our bra, Power Mist lends comfort and support you've never enjoyed before.

And our girdle!

Double thickness Power Mist controls you fore and aft.

And new Lycra stretch lace at the legs magically smooths your thigh line.

Even our slip has an exclusive.

Lavishly lace-trimmed wash 'n' wear satinette with a full lace bodice and deep lace hem.

So if you'll just supply the skin, we'll bring the rest.

Beautifully co-ordinated.

LUCAS Vanity Fair

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LETTER BOX

● We pay $2.00 for all letters published. Letters must be original, not previously published. Preference is given to letters with signatures.

Some cherished memories

MRS. KOHLHAGEN asked for readers' most cherished early memories. To me it is my first shopping visit to one of the old trading paddle-steamers on the Murray. A breathless fear accompanied my walk across the gently swaying plank from riverbank to deck. But fear was soon dispelled by the smell of burning wood, hot oil, and the sight of the store-room with its variety of merchandise for the riverbank dwellers.

$2 to Mrs. Catherine Gill, Blackwood, S.A.

★ ★ ★

WHAT stands out most is seeing my first motor-car when I was between three and four years old. My uncle drove the car down our street, and people came from everywhere across the paddocks. Many did not venture too close, no doubt afraid it might blow up. Uncle wanted to drive me and my brother to the top of the street, but my mother refused to endanger her children's lives. However, with other children, and grown-ups, too, we ran along by the car's side. I can still remember vividly how everyone cheered and waved to the brave man driving.

$2 to Mrs. H. Clay, Panania, N.S.W.

★ ★ ★

WHEN I was three years old my dear father lifted me out of my cot, wrapped a blanket around me, and took me out into the garden during the night to show me the wonderful and glorious sight of Halley's Comet—a sight I will never forget, and which I hope to see again. The Comet is supposed to return in 75 years' time, so here's hoping, as I have only (?) 15 more years to wait.

$2 to "Julie" (name supplied), Townsville, Qld.

★ ★ ★

MY memory is of Dame Nellie Melba visiting our town on a country tour, and stopping to admire my grandmother's garden. On Melba's departure Grandmother sent me, then five years old, to the railway station with a large bunch of mixed flowers. I barged into the crowd of councillors and dignitaries, handed the bouquet to Melba with "Here you are, my Gran sent these." Melba kissed me and gave me one shilling and later sent an autographed photograph.

$2 to Mrs. Rita Kennedy, Ballarat, Vic.

★ ★ ★

THE "muffins and crumpets man" who called his wares in the Sydney suburb in which I was born is the centre of my earliest memories. In my early teens I asked my mother if she remembered him. She was astounded, saying that someone must have told me about him, as I would have been too young to remember, being only two years old at the time. I told her that she used to take me out on the veranda to see him, and this convinced her that I did remember the "muffins and crumpet man."

$2 to Mrs. D. Cannan, Wallacia, N.S.W.

Sweet cents

OUR baker arrived early on Conversion Day, leaving the change, which included several cents. Eagerly I showed them to my children. "Have they got any chocolate in them?" asked my six-year-old daughter.

$2 to Mrs. B. Bowers, Orange, N.S.W.

A model boy

THE picture of Henry Lawson on our new notes brings to mind a story told of him in the Eurunderee district, where he received his schooling. As a grown man he returned to the slab school building with its roof of bark, hoping to find some trace of the young Henry. As a last resort he looked through the punishment book, but could find no trace of his name. His reaction was a poem, which ended with these lines:

"I must have been a model boy,
Which means a little sneak."

$2 to "Naroo" (name supplied), Bourke, N.S.W.

Just like wartime

RATHER concerned about decimal currency, my dear old grandmother, aged 85, ventured forth to shop. She came back excitedly clutching some new cent coins and told the family, "Well, it wasn't QUITE as bad as when war was declared."

$2 to Mrs. B. Martin, Glenroy, Vic.

Self-sacrifice

IN Melbourne during the recent strike electric power was cut to a minimum and electric hot-water systems were out. My daughter was quite concerned for her family of four schoolchildren. But the ten-year-old boy rose to the occasion. He volunteered to do without baths!

$2 to "One Who Knows" (name supplied), Yeronga, Qld.

Feet can be fat, too

AFTER a hot summer of uncomfortable feet, it's suddenly occurred to me that I may need a larger shoe fitting. A person's foot-size isn't supposed to alter, I know, but I wonder if people who have gained a stone or two in weight ever stop to think that some of it must be on their feet?

$2 to Mrs. F. Bohling, Wembley, W.A.

Mum's bra-ees

DURING the school holidays we went camping. One day, returning from a swim with my small son, I saw the showers empty, so sent him to the tent to get my towel, shorts, blouse, and bra. He returned with towel, shorts, and blouse, saying, "Here you are, Mum, this will do till you get back to the tent. I can't find your braces."

$2 to Mrs. D. Talbert, Berrima West, N.S.W.

Sound investment

● British fans who invested in the Beatles' company, Northern Songs, a year ago now have shares which have doubled in value. The company will pay a dividend of 40 percent.

Uncle Willie made his millions
Step by step in stocks and shares;
Everyone who ever knew him
Rated him the square of squares.

Now and then he went to concerts,
Symphony, of course, not pop;
Always used to call the latter
Unadulterated slop.

Uncle Willie had three nieces,
Teenage triplets, rather sweet.
When he heard their sighs and shrieking
Uncle lectured them a treat.

Still, he loved them, and he'd take them
Often to a slap-up lunch;
When he saw the Beatles floated
Uncle Willie had a hunch.

Bought up big, did Uncle Willie,
Wears a smile like cat with cream;
Nowadays at Beatle concerts
Uncle's is the loudest scream.

— Dorothy Drain

Ross Campbell writes...

KITCHEN CANDOR

WE were at a party not long ago, and during the evening I strayed into the kitchen.

There I found my wife in earnest conversation with a lady I shall call Mrs. Magwell.

As soon as I came in they stopped talking.

Always quick to see when I'm not wanted, I said: "I just came to look for some tonic water." Having got some, I hastily went out again.

Later my wife told me that Nora Magwell had been pouring out her troubles. "Her eldest boy failed his exams. Her husband has lost interest in her and he spends all his spare time at the Playboy Club."

I knew Mrs. Magwell had been letting her hair down when I saw them in the kitchen.

It is a curious thing about kitchens—they encourage people to tell their secrets.

I have seen it happen often on social occasions.

The guests make merry in the part of the house which architects call the entertainment area. But when they have something personal to confess they go to the kitchen.

If you walk from the living-room to the kitchen it is like switching from "The Three Stooges" to "Peyton Place."

I remember the Dingwells' Christmas party. The host was in

the living-room telling funny stories about the girls at his office. Mrs. Dingwell was in the kitchen crying on a friend's shoulder because her teenage daughter Prudence had called her a creep.

Then again there are parties where *everyone* goes to the kitchen, the glad people as well as the sad.

They do this even if the seating in the kitchen is poor and inadequate. At our place I have seen guests standing in the kitchen when they could be in the living-room sitting in the father's chair (I give this up to visitors).

Why does the kitchen have this strong attraction? I believe there are three reasons.

First, it is the place where food and drink can be got. People drift there when stocks run out in the entertainment area.

Second, guests feel they are not expected to behave so well in the kitchen. The informal atmosphere encourages them to confide their inmost thoughts.

Third, there are usually women there. Men are attracted by the presence of women (some men, anyhow).

So here is a thought for the architects: The kitchen is often a more entertaining place than the entertainment area. Plan it so that guests will have room there to laugh and cry.

Best New Food Idea in Years!

4 Rich Bounty Gravies in Cans

No mixing — simply heat and serve.

N150

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The woman in her mid-thirties starts on the most important age of beauty—the time of her greatest accomplishments. Now the complexion needs the added benefit of a rich tropical moist oil to beautify the skin tissue and banish tiny lines and wrinkles. After cleansing, tone and refine the skin with lemon Delph freshener and then smooth in a film of oil of Ulan to ensure a youthful line-free complexion.

. . . *Margaret Merril*

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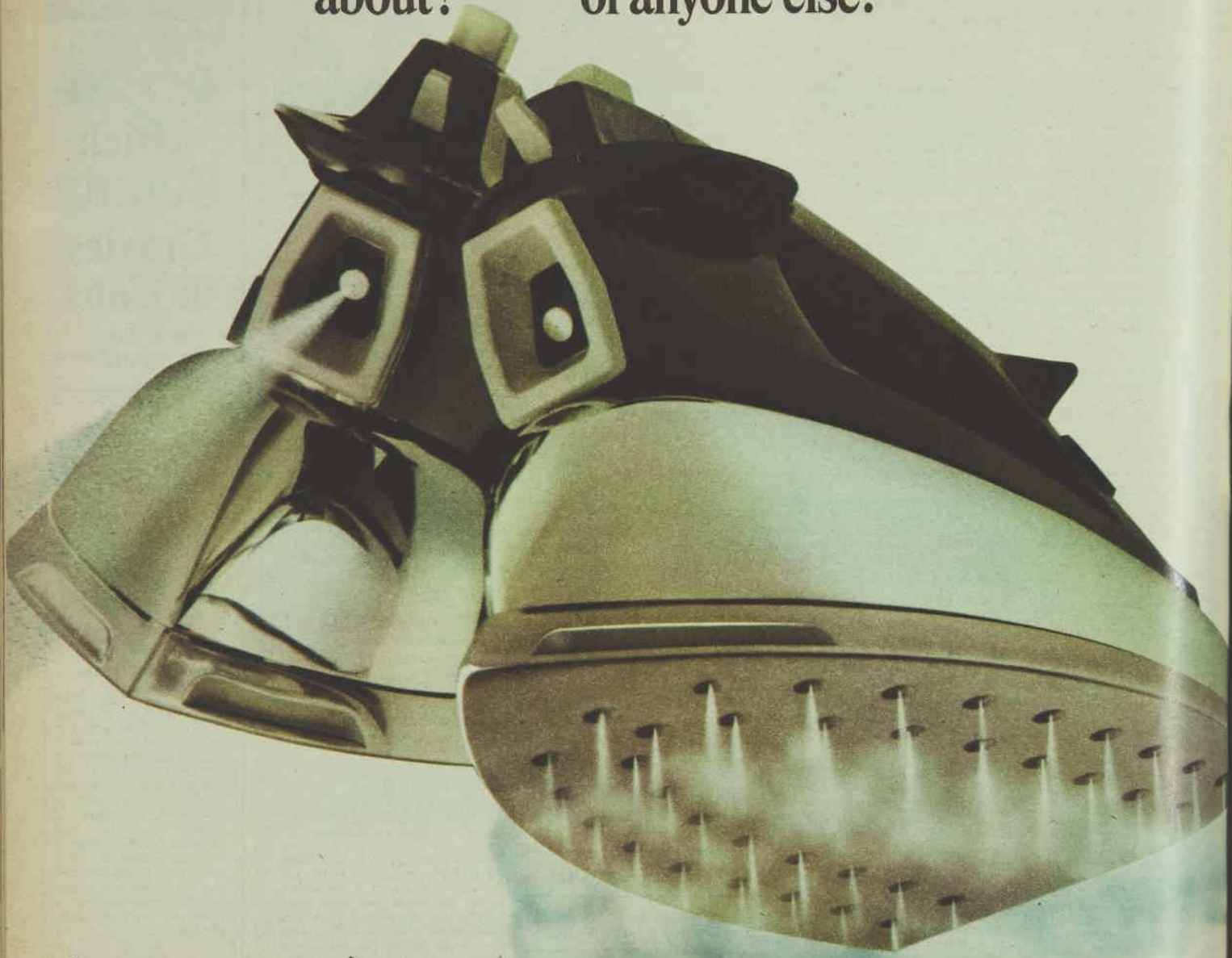
"PSSST! what are you getting all steamed up about?"

"SH-H-H-H-H-H! Sunbeam's given me 36 steam holes – twice the steam area of anyone else!"



These irons also have that outstanding Sunbeam quality and styling.

Steam makes ironing easier. That's why Sunbeam now has twice the steam area of other irons . . . 36 steam holes to cover the entire area you're ironing.

Ironing is made easier Ironing will never be fun but Sunbeam is making it easier for you. Steam *and* spray now offers you the easiest, most effective way yet to iron clothes.

Ahead of the iron, the sprayer does the damping down when necessary on heavier wrinkles. Then the iron passes over and steam from the 36 steam holes is forced right into the fabric, softening creased fibres so the iron runs smoothly, evenly, easily for a perfect result in one simple movement.

Wider range of heat settings Sunbeam offers you a wider, more accurate temperature range to give just the right heat for all fabrics — different settings for different synthetics. Sunbeam heats faster too.

Extra features include a water level gauge where you can see it and a stainless steel water tank — no corrosion ever!

Sunbeam means quality Sunbeam have made the most effective iron ever to help you iron clothes. It's designed and built to the highest quality standards. You get a lot extra when you buy Sunbeam — the one with 36 steam holes.

Sunbeam

STEAM & SPRAY IRON

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Dress Sense

By BETTY KEEP

● Prettily shaped dress, below, is my design choice for a 14-year-old girl to wear to a family wedding. The request comes from Queensland.

HERE is part of the reader's letter and my reply:

"Could you suggest a suitable design for my daughter, aged just 14, to wear to her sister's wedding? I have some blue-and-white floral cotton I would like to make the frock in. My daughter has a 30in. bust. The wedding is at the beginning of April."

Illustrated below is the design I have chosen to answer your query. The dress is ideal for a 14-year-old, and will look pretty made in your flowery cotton. The belt is velvet ribbon. If you wish to purchase the pattern, under the illustration are further details and how to order.

"Is it correct for a white lace bridal gown to be mounted on a pastel shade?"

Quite correct. For instance, white lace over blush pink would look very pretty.

"Is brocade a suitable fabric for day wear? I recently purchased 4½ yds. in a beautiful navy and silver combination."

Brocade is a good choice for late-day, but rather too formal before 5.30 p.m.

"I am flying tourist class to England in April and would like to know if I will need a coat. If so, will it have to be included in the luggage allowance?"

You will need a coat, preferably one to harmonise with the clothes you intend to take on the trip. In addition to the 44lb. baggage allowance, economy-class passengers can carry an overcoat, umbrella, handbag, camera, binoculars, and a small amount of reading matter.

"I am invited to an afternoon wedding in a Presbyterian church. Could you tell me if I need a hat?"

Wear a hat to the church and the reception. It is correct fashion, even though the church may not require you to do so.

"I never like myself in a hat, but there are occasions when it is necessary to wear one. What shape do you recommend?"

I can't answer your question without personal details. The shape you choose should be related to your hairdo, height, build, and the costume it is worn with. However, as you don't like hats, you might consider a head-bow worn on a well-coiffed hairdo — this idea is currently in fashion.

6325. — Dress in teen sizes 10, 12, 14, and 16 for 30, 32, 34, and 36in. bust. Vogue pattern 6325. Price 5/9 (58c) includes postage. Pattern available from Betty Keep, Box 4, P.O., Croydon, N.S.W. No C.O.D. orders.

Perfect colour every time because it's got a built-in exposure meter

(That's why it's a better camera)

Perfect colour every time because it's got a built-in exposure meter

(That's why it's a better toaster)

No need to watch the toast, your Sunbeam watches it for you.

Never burns toast. Just as the exposure meter in an automatic camera measures light reflection to give colour perfect pictures every time, the Radiant Heat Control unit in the Sunbeam Toastermatic measures heat reflection to give colour perfect toast every time. Knows exactly when the toast is ready and switches itself off automatically.

You can put back the same slice of toast as often as you like. Sunbeam will always switch itself off without burning.

It's completely automatic. Rest the bread in the slots and your Sunbeam takes over, lowering the bread as it switches on the heat. When the toast is done (just the way you like it), the Radiant Heat Control switches off and the toast rises out of the toaster; all automatically.

12 shades of toast. Sunbeam Toastermatic will toast anyway you like it from lightly done to deep brown. Toasts both sides of the bread simultaneously. Does only one slice when required. Sunbeam Toastermatic heats faster too!

You may pay a bit more for Sunbeam but you get more in features, quality, long life and reliability. Beautiful styling yet practical design too.

That's the story: Colour perfect toast every time — never burns. Completely automatic. Heats faster. Buy it for yourself or buy it as a gift — Sunbeam Toastermatic is the best toaster your money can buy.

Sunbeam

TOASTERMATIC

TOASTER

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STYLE SETTERS from the PARIS COLLECTIONS

ARTFUL OP ART

Op Art patterned wool is used in the Nina Ricci suit (left). The jacket has wide revers. The fold-over skirt is belted in black.

HOT items from the Paris autumn collections include Op Art, fur, feathers, hoods, glitter, and the mini-skirt. Couture Op Art is artful, and was followed in some form by most designers. Fur has a new look placed thickly at neck or hemline—or both. Feathers come to roost in whole garments, are worn on the head, and as a trim.

THE UNDERCOVER LEG

Stockings matched to dress (above) create the total look. Items to note: fur hem and face - framing hood.

NEW FUR TRICKS

Band of beaver fur makes a zig-zag hemline on the coat (right). Pierre Cardin design.

THE FEATHERS FLY

Coat of speckled partridge feathers (above); each tip is cleverly woven in the wool. By Dior.

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RED NIGHT-BLAZE

Pierre Balmain's long wool evening dress (right) is slit to the knee in front. The dress has a matching jacket.

Take note: Autumn '66 will be the year of the undercover leg — hidden in a gaiter or in heavy fancy hose. As compensation, plenty of leg is on show. And about shoes: They're square-toed and square-heeled. That's for sure. Re color: Red blazes by night, and all the muted tones, from white to caramel, are in.

—*BETTY KEEP*

AFTER-FIVE GLITTER

Circassian-inspired cocktail dress and hat (above) from Christian Dior. Fur bands around hemline and cuffs.

HOODS FOR DAY AND NIGHT

White crepe dress (above) with the hood built into the body of the dress. The softly draped hood slips back for indoors.

TOTAL LOOK IN TWEED

Tweed gaiters worn with a mini-coat in matching tweed portrays the total look in a Cardin ensemble.

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●● Can't wait to wear my new Fashion Aptitudes . . . . .

adore their new casual styling — their dramatic design change from any other Aptitudes I'd ever seen. It's easy to see they have followed the latest overseas fashion trends with newest toe shapes and heels. And, of course, they're still blissfully comfortable — the same comfort for which Aptitudes have been famous for years and years.

aptitudes ●● BY RIGHTWEAR

●● Just love my new Aptitude Comfort Shoes . . . . .

they're bliss to wear. Fit so snugly with firm support. But my! Aren't new Aptitudes exciting — all the marvellous comfort with such smart styling. I can walk the city all day in comfort and know my Aptitudes are right in step with latest overseas styles. There's a complete range of sizes — fractional fittings — the latest materials and colours.

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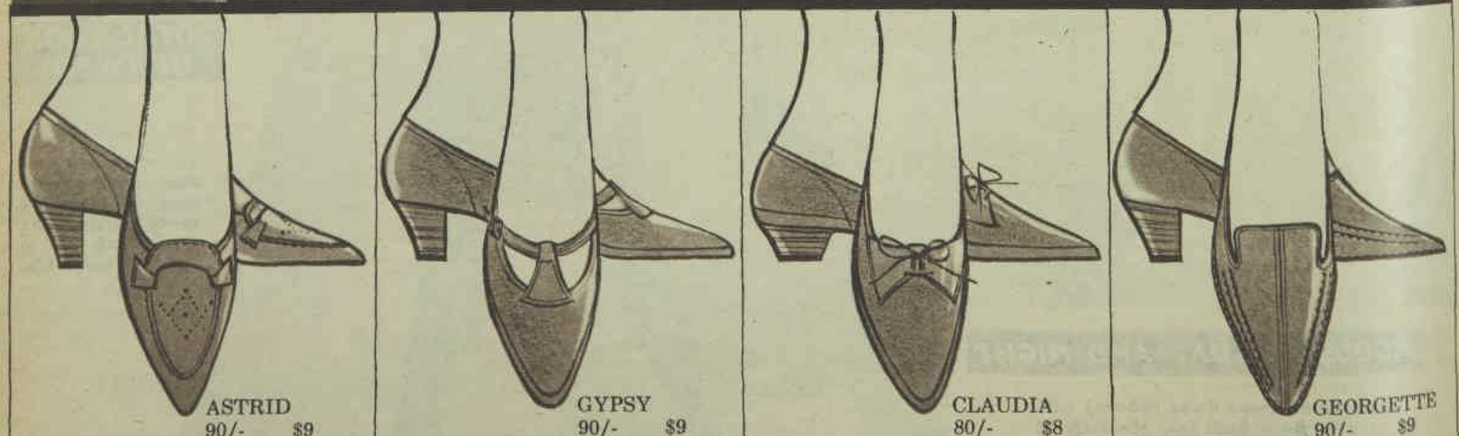

APTITUDES AT ALL LEADING FOOTWEAR AND DEPARTMENT STORES.

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A mother of two describes the difficult task of . . .

LEARNING TO LET THEM GO AND LIVING WITHOUT THEM

● I tossed and turned all night, waiting for the familiar sound of the key turning in the front door. The hands of the bedside clock showed it was ten past four — and they still weren't home. Then I remembered. Neither Tim nor Helen would be coming home.

FAMILY AFFAIRS

A reader's story

SIX months ago our son had gone to work in another State for a year. A few months later our teenage daughter had dropped a bomb at the breakfast table with, "Mum and Dad, I want to get a flat."

It all seemed so sudden!

One day the family was as usual — Dad teasing Helen about her new short hairdo and her brother joining in the ragging. The next week, Tim was suddenly transferred to Perth, and it seemed no time before Helen announced that she wanted to leave home.

For years my husband and I had talked lightly (in fact, we had even made vague plans) of the time "when the kids were married off." But it didn't take a marriage to part us. Suddenly, one day, when we were least expecting it, we found ourselves alone.

Our secure, happy pattern of living for more than 20 years was over. More frightening (and harder to accept) was that it would probably never be quite the same again.

Tim will be home in a few months, but he's 24, and after a taste of independence in his flat in Perth it's natural that he'll want to batch when he returns to Sydney. Then, I guess, it won't be long before he decides to marry and build a home of his own.

Helen seems so contented with her new life in her own flat it looks as if she might never live at home again. Even if she does, it probably would be temporary, because she's planning a trip overseas in a year or two and then she'll possibly be married in the not-too-distant future.

But whatever the future holds for us I'm determined to accept it. For now I know. When your children are growing up there's no holding them back. You can put it off and off, but one day you've got to let them go.

There's no use fighting the fact that at some stage (usually between 18 and 24) they want to prove their independence, and the usual way nowadays is for them to want to leave home.

When Tim went to Perth, we certainly missed him, but we knew it was a great opportunity to further his career (with extra training for his executive position with a big business company) and also to learn to be independent.

There was no alternative if he wanted to stay with the firm where he was doing so well.

Wanted to flat just a couple of suburbs away

But when Helen, just 19, wanted to flat with her girlfriend just a couple of suburbs away, that really hurt. I knew quite a few of her office friends had flats — we often chatted about them — but I'd never thought that Helen would like to do the same.

The morning she announced out of the blue that she wanted to get a flat I was so surprised I couldn't say anything at first. My husband just kept eating his breakfast until I found the words and said carefully and calmly, "Well, let's wait until the weekend and we'll discuss it then."

We didn't speak about it for the rest of the week, but I thought about it almost 24 hours a day. The same thing kept running through my mind — "Where have we failed?" "Have we been too soft or too strict?" and "We've always given her everything she wants and now she wants to leave us. Is this our reward?"

Although he didn't say it, I know her father was disappointed, too. He still thought of Helen as "my little girl," and couldn't believe she was old enough to be able to leave home. But he didn't complain and tried to convince me . . . "It will be the making of her," "Most girls want to flat at her age," and "She'll be back, don't worry."

When we finally came to discuss it at the weekend, Helen had decided she "really didn't want to go, anyway." But that wasn't the solution. We knew she had her heart set on it and we weren't going to stop her. We had a long, long discussion on the responsibilities of flatting and it was finally agreed that Helen should try it for six months or so.

A few weeks later, Dad and I helped her move into a tiny, but modern, flat with a girlfriend, who had moved to the city from the country.

"Where have my husband and I failed?"

"Have we been too soft or too strict?"

"Now she wants to leave. Is this our reward?"

At first I couldn't get used to it. The house seemed so strange. I really missed the familiar fights over whose turn it was to use the bathroom and who wanted the crust for their toast.

It was so quiet at the breakfast table with just my husband and me.

At night I'd lie awake wondering if they got enough sleep, ate the right meals, or if Tim had remembered to have his hair cut, if Helen were lonely.

There were the friends and neighbors who tried to be helpful with, "Oh, I was sorry to hear about Helen," and "Is it really true that Helen has left you? How sad for you." I'd explain that I'd encouraged her; how I thought it a splendid idea for a girl her age.

Although I managed to convince everyone else, at first I had a hard job trying to convince myself that we'd done the right thing.

Now, after three months, I'm sure it was a very wise decision. Even in that short time she seems to have become a much more sensible and responsible person.

When she was at home I'm afraid she was just a little spoilt. There were the usual squabbles between teens and parents over her clothes, her dates, and other little things which seemed important to keep the family happy.

How she has changed! I could never get her to pay her charge account on time, but now she has all the bills worked out to a cent and has been banking for the first time in her life.

She does all her own cooking and sewing and is always so lovely to Dad and me. "It's only now I really appreciate you," she often says.

Occasionally she comes home for the weekend, but she always comes to dinner once or twice a week and we all agree we only see the best of each other.

Although it's lonely at first, that inevitable break, when the children leave home temporarily or permanently, can bring the family closer together.

Suddenly there's so much time to spare

So many parents find that when their children become parents themselves they fall back together again—often more compatible and companionable than ever before.

The big problem is what to do in that lonely gap—often five or six years or more—when your kids leave home to flat, go overseas, or work in another State, before they marry and come back to you.

There's suddenly so much time to spare. You either can mope around feeling sorry for yourself or use it to do some of the things you've always talked about but never had time for when the kids were home.

I've enrolled at the local tech. to learn cake-decorating. If it's a success I'm going to do a pottery-making course. And — this is a riot — after not having lifted a tennis racquet for more than 20 years I've joined a tennis club and really enjoy my Wednesday outing "with the girls."

Here are a few other suggestions not only to pass the time but for company, too:

- Take a young child from an orphanage on a picnic, to the zoo, or the beach.
- Do some local charity work.
- Take a boarder. A student can be good company and give you an extra little income.
- Take a part-time job—baby-sitting, serving in a local shop, knitting or sewing are just a few to pass the time.
- Buy a puppy or a kitten; take an interest in the garden.
- Join a yoga class.
- Do some bush-walking.
- And last—but not least—use the time to spoil your husband.

After years of pampering my children, my husband is so thrilled because there's time to pack him a lovely lunch, make his favorite recipes like Irish stew (the kids hated it, so Dad rarely got it!), and for the first time in years I'm knitting him a sweater.

When you get over the first few months without the children, you can really start to enjoy yourself. There's less work and less worry and more time and energy to have a good time.

Why, there'll be time to give dinner parties as you did when you were first married, the chance for a holiday without the children at last, and many other things to do before your children are ready to return—to book your baby-sitting services.

And if you let them know from the start that they're always welcome to come home, they will.

So many parents make the mistake (and it's a **BIG** mistake) of fighting the fact that their children want to grow up and disown them when they leave home.

I've proved that's not the way. The best way to keep your children — their love and respect, anyway — is to let them go.

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CHEESE, TUNA AND TOMATO RICEBAKE

Ingredients: 2 medium onions, chopped; 1 tablespoon chopped green pepper; 2 oz. butter; ½ cup uncooked Sunwhite Rice; 4 medium tomatoes, peeled and chopped; 2 cups water; 15 oz. can GREENSEAS* chunk style Tuna, undrained; 1¼ teaspoons salt; pinch pepper; 8 oz. KRAFT Cheddar Cheese, shredded.

Method: Fry onion and green pepper in the butter for 5 minutes. Add Sunwhite Rice and stir frequently until golden brown. Add remaining ingredients, except cheese, and bring to the boil. Layer rice mixture and three-quarters of the shredded KRAFT Cheddar Cheese in a casserole, finishing with rice. Bake in a moderate oven (350° F. gas, 375° F. electric) for 45 minutes. Sprinkle remaining cheese over the top and return to oven for a few minutes to brown the cheese. 5 servings.

All spoon and cup measures are level. An 8 fluid oz. measuring cup is used.

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If your husband makes the bed . . .

Don't lie on it!

By ALVA RAY

● "I wish I had your husband," sighed a friend. She has a perfectly good specimen of her own, so why pine for mine?

"JOHN can't drive a nail," she explained. "Yours is marvellous round the house."

Well! Life with a do-it-yourselfer is not all a bed of roses. Often it is more like a bed of nails. Literally.

Our first bed, bought ten years ago on the slender budget of most newlyweds, arrived as a conglomeration of slats, boards, and screws with assembly directions.

We (note this pronoun: it gives the clue as to just WHO is the do-it-yourselfer's fetch-and-carry girl) eventually assembled the giant jig-saw ready for screwing.

One thing Do-it-Y. had overlooked—no screwdriver. It was nearly midnight, too late to buy or borrow one. So husband nailed the bed together.

Had the nails been longer, the bed may have been stronger and husband and I saved a rude awakening. Nailed beds are high on the list of "things that go bump in the night!"

The years have brought an assortment of screwdrivers, plus saws, planes, hammers, drills, nails, bolts, and U-name-it.

The high cost of tools is an eye-opener. To save future strains on the marriage budget, all aspiring Do-it-Y.s should start a "bottom-drawer" collection of tools from an early age.

Break budget

Husband's collection, like some insidious metallic flood, has overflowed from the garage into two cupboards in the kitchen and lately seeped into the bottom shelf of the linen cupboard.

Yet still comes the cry, "What have you done with my coping-saw?"

As a blood - pressure raiser, this question ranks highly.

However, we (the children were recruited as fetchers from their first toddles) drop everything and hunt for the wretched saw. Twenty exasperating minutes later, we come across Do-it-Y. calmly sawing away.

"Why didn't you tell us you'd found it?"

"Oh," he says, "were you looking for it?"

It is not only tools that cost the earth. A few sticks of timber, a bag of cement, and a pound of nails can break the budget for a month.

But when my Do-it-Y. saw the price of built-in wardrobes, he decided to build one—king-size. It is a beauty, except for a detail or two.

The hanging-rod is 6ft. 6in. from the floor, which is fine for him but out-of-this-world for wife. (If you should marry a Do-it-Y., make sure he's about your height.)

Door fell off

Then, a few years ago, one of its giant doors fell off and he has been too busy to fit stronger hinges. Meantime the door on trestles makes a wonderful table for parties: is a perfect matchmate for the home-made coffee table with the collywobbles.

But, best of all, the total cost of the wardrobe was only slightly more than a shop one!

If the wife of a non-Do-it-Y. finds her best jug, her baking dish, and a knife from the good canteen missing, she assumes (a) the children have sneaked them out to the sandpit, or (b) she may have lent them to someone.

Not so the Do-it-Y.'s wife. She heads straight for the garage.

There sits her best jug—full of turps and old paintbrushes. In her baking dish, petrol-filled, soaks an electric motor. The once-good knife, the end of its blade splayed like an olive-fork, tells mutely of extra duty as a screwdriver. (And he has half a dozen **REAL** screwdrivers!)

To halt the flow of teatowels garagewards, where they make excellent carwashers and paint cloths, the wife of one Do-it-Y. trained her husband to use worn-out nappies instead. The arrival of a new baby upset this scheme. Her husband keeps stealing the new nappies.

Painting! Do-it-Y.s are always at it. At one shuddering stage our house was five different colors while husband was finding time to paint and money to buy the tins.

Once after lunch he shut himself in the garage with orders that no one was to peek at his "secret" project. At teatime he reappeared with a grin from one bright blue paint-spotted ear to the other.

"Just look, sweet!"

There stood my old car. She had been a decent anonymous, if slightly faded, grey. Not any longer! Spanking, shining blue. Brighter than brilliant blue!

Yet, looking from her sparkling blue face to his, what could anyone say? "What a kind thought, dear."

The neighborhood gleefully christened her the Bluebag, and sometimes I catch a look of incredulous joy crossing the face of a fellow motorist at first sight of her.

Cars are a Do-it-Y.'s first, passionate love. Nowadays the only worry with his own is the ultra-high-frequency payments, so what a thrill it is to tinker with his wife's old model!

Hood up, tail up, dabbling in the flivver! What tool-fetching from the family. What a satisfying concentration of smells and noise and dirty washing he produces! And should the car need pushing after these attentions, guess who sits and controls choke and clutch while who pushes?

● "Guess who controls choke and clutch while who pushes?" —Sketches by Kath Ashpole

Psychology!

Next day, what a session in the laundry and service station for the wife!

What a man never understands is that there is an affinity between his wife and her car. All she has to do is say sternly to the recalcitrant old-timer, "Now start," or "Get up this hill or I'll sell you," and it takes off like a bird.

No fiddling, or poking, or listening for noises, in short, no Do-it-Y. is necessary. Psychology does it every time. Almost!

Once the Bluebag, laden to the gunwales, stalled at an uphill intersection, deaf to all threats, bribes, and entreaties. A great yellow truck bore up behind us.

● "Nailed beds are high on the list of things that go bump in the night."

"Like a push, lady?" Off we went, to the accompaniment of delighted squeals from children inside and out—yellow truck pushing Bluebag and red-faced owner. Oh, where then was my dear Do-it-Y.?

If there is an affinity between a woman and her car, there is positive conspiracy between a man and his fusebox. Men deny this. They say that when the washer enters its spin cycle while the stove and polisher are going, most Do - it - Y.s **happen** to be at work and the fuse **happens** to pop. H'mmm!

Tap went wild

When husband is at work, and wife needs a repair man, she should **NEVER** pick one who knows the husband is a Do-it-Y.

When the hot-water tap over the sink began to drip, "Of course it doesn't need a washer," scorned husband. "You just have to turn it off harder!"

Six months later the drip was a trickle, even though I kept a wrench to turn the tap.

"Later, I'm busy right now," said Do-it-Y.

Next day the tap went wild, jetting steam and hot water round the kitchen. Miraculously, the plumber, who lives a few houses away, answered the phone.

Simultaneously toddler expressed his appreciation of the geyser with a series of ear-shattering shrieks, "Ook, ook!" Miss Three, flabbergasted that anyone should try to talk on the telephone in such circumstances, was shouting, "Mummy, come and turn the tap off!"

Understandably, it was some time before the plumber and I could hear each other.

"Can't you come and fix it?" I pleaded.

"It's only the washer," was his reply. "Your husband can fix it in five minutes when he gets home. Just turn off the hot-water cock in the laundry."

He hung on to the phone while I climbed twice into the laundry rafters—first to find the cock, hiding in a dark spidery spot, verify this with the plumber, then a second time to turn it off.

Yes, indeed. If you crawl around fixing fuses and washers yourself, don't envy the woman down the road whose husband is a Do-it-Y. For you can wager a paint-pot to a tiara **SHE** fixes the fuses, too. Behind every Do-it-Y. is a Do-it-wife!

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Continued from page 28

CRIME OF SILENCE

He had pointed out the obvious — that if she went she would have to find somewhere to live and someone to care for Robin while she worked; that Robin, in her care, would be deprived of his father and, for most of the time, his mother into the bargain.

But she had gone just the same, telling him at the last, "I'll get Robin off you yet, Evan. I'll find a decent home for him and someone decent who'll care for him and I'll find a job and then I'll go to the courts and ask for his custody. You'll hear from me when I've a home for him."

Kiley had engaged a middle-aged woman to act as housekeeper and had tried to settle down in his new role of wifeless father, and now, standing in the deserted house, he wondered in cold rage if tonight was Miriam's doing. It had to be her doing, he told himself. If she could go to the courts and show that Robin had been neglected . . . his mind flicked into mental pictures of the scene in court — of himself admitting that, yes, he had had no resident housekeeper at the time — that the latest of several he had taken on had walked out three days previously and the next wasn't due to arrive for a week. And that, yes, he had left the boy to the care of a neighbor.

He had gone to a party for the pleasure of company other than that of his son and his neighbor Irene Suttle, and, yes, he had stayed out for a long time after the party was over. He could see Miriam's solicitor suggesting that perhaps he had had too much to drink — that he had stopped out so late because he was waiting for the night air to clear his head so he could drive home and appear to Irene Suttle in some condition approaching sobriety.

The worst of it was, he thought, in rising panic, that it would be true. He had started drinking soon after Miriam had gone. He had drunk too much by far that night. He had driven to the vacant stretch of land by the sea and had sat there smoking, waiting till he could go home with some semblance of dignity.

He wondered now how long he had spent there, parked in the middle of the land that had been left him by his father. Kiley's white elephant, Comboroo called it, until a stroke of a government pen on a map and a report had turned it into golden acres.

He had sat up there in the middle of the land that had overnight become worth something like sixty thousand pounds, thinking of plans for Robin and for himself, wondering if the money would bring Miriam back to him, and if it would bring them any happiness if she did come back, while all the time knowing that he still didn't believe his good fortune and that he never would until he held the money in his hands.

Abruptly he went back to the bathroom. He bent his head over the basin and turned on the cold-water tap, feeling the chill shock of water sliding over his head and neck. When he stood upright again he was clear-headed and thinking rapidly, and the first thing, he told himself aloud, was to make sure there definitely wasn't a note somewhere from either Irene or Miriam. He tried to think of the most obvious place where one would be left — and thought immediately of the slate in the kitchen where he chalked up messages for whoever was housekeeping at the moment.

The smell of gas was still there, but fainter, when he went into the kitchen, switching on the light this time. He saw Irene at once. But it took him ten minutes — of untying her from the chair to which she was bound, of stretching her thin body on to the cold linoleum, of talking to her and feeling for a non-existent pulse, before he could admit to himself that she was really dead.

Kiley said, "I was sure then it wasn't Miriam who had taken Robin. She would never have resorted to violence; would never have dared to tie Irene up like that when it could be later brought out against her in court; when I could stand up and say my deserting wife had violently manhandled the person in charge of Robin and had taken the boy by force.

"Besides, violence, physical violence as distinct from the violence of angry words, simply isn't in Miriam's nature. She wouldn't have assaulted Irene. Of that I was certain. And that left . . . what?"

KILEY had told himself not to be a fool, fighting down the sick gall of panic that was rising in his throat. He told himself over and over again that kidnapping simply didn't happen in this country, while fear was a stabthrust through his heart and mind, reminding him it had happened — that only a year previously a child had been taken away and the parents had brought in the police, and afterwards . . . they hadn't seen their child again. Ever again.

And he was remembering fear growing deeper, all the publicity about his sudden fortune — publicity that had appeared in his own paper and in the national dailies, so that overnight his face and his name had looked out at the world from impressive headlines.

When he stood up at last, he was muttering to himself, telling himself to get a doctor, even while he knew he was beyond any help at all. But no doctor could help her, so that left the police. He knew the next thing was to phone them and let them swing into the routine that took over when there was violent death.

Then his thoughts blocked on the word police and refused to go on. In chilling shock he realised that even that help was closed to him. If he rang the police they were going to turn up with flashing lights, in cars proclaiming who they were, in uniforms proclaiming it even louder.

And out in the storm someone had watched the house for the lights to go on and had rung and told him baldly, "Don't be a fool and go running to the police," and, one time before, someone had said that to another man who had disobeyed and he had never again set eyes on his child.

Then his memory groped and reflected on rumors he and other newspaper men had heard months ago — that the daughter of a man who had gone from hotel clerk to head of a vast concern in a matter of ten years had disappeared. He had tried himself to probe into the truth of that story. He remembered how the door had been slammed in his face and how he had been threatened with a half-savage brute of a dog. Remembering, he had been sure that the child had been returned, with just such a threat as he had imagined could be applied to Robin's own return.

That way, he reflected, the man could feel smug in a sense of safety

To page 42

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COLLECTORS' CORNER

• Our expert, Mr. Stanley Lipscombe, answers readers' inquiries about their interesting antiques.

• *Pair of vases.*

CAN you please give me any information about my vases? They are floral spray painted.—P. M. Osborne, Christchurch, N.Z.

Your vases (left) embellished with opaque enamel figures in a landscape are typical examples of "Mary Gregory" glass and date about 1890. Although Mary Gregory originated this type of glass in America, it was much copied on the Continent and also in England. Without tangible evidence it is almost impossible to say that a piece of glass emanated from Mary Gregory's workshop.

THIS glass was one of three pieces I bought at a second-hand shop. I have been told the pieces are of American origin. Can you tell me something about them?—Miss E. Jeffreys, Darlinghurst, N.S.W.

Your glass (right) is also a late-nineteenth-century "Mary Gregory" ruby-colored glass decorated with a figure of a girl in a landscape set in an opaque enamel. It was made about 1885-95. The term "Mary Gregory" is now used in a general descriptive sense.

• *Mary Gregory glass.*

I HAVE an old black Neumeyer upright piano. The linework on the casing was once gold-leafed. The word "Neumeyer" is inlaid in brass, while below the lid's hinges are the words "Quadruplex, Patent No. 4219." On the lock, however, is the date "May, 1877," and on the board above the overdamper are the numbers "10225 G. Chapman." Do you think the piano was made about 1877, and is there anything of interest about it?—Chris Svanema, Rossana, Vic.

Your 19th century piano was made about 1880. The date May 1877 indicates when a patent was taken out for the particular kind of lock.

★ ★ ★

CAN you tell me the date my brandy flask was made? In crystal, it is oval shaped, and is imprinted with a motif of looped vines. The lid and base are of silver. It has a crown marked on it as well and the leters "800 WT 15." — Philip Levy, Yowie Bay, N.S.W.

Your Continental brandy flask —which is silver mounted (800 standard) was made about 1900-1910.

★ ★ ★

I HAVE a small white vase which has been in the family for a long time. It is four inches high and the pattern, which appears to have been pressed in a mould, is that of a Bacchus. Both sides are identical and the inside carries the indentation of the pattern. The china is sufficiently fine to allow the shadow of my fingers to be seen through it when it is held to the light. There are no pottery marks on it and it is plain white. — Mrs. M. M. Crouther, Ayr, Qld.

Your attractive Victorian Staffordshire porcelain, depicting the head of Bacchus with the customary grape vine leaf motif, was made about 1850-65. The design is typically Victorian.

OUR TRANSFER

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Left: Vogue pattern 6402. Right: Vogue 6589, hat — Vogue 6606. Viyella by-the-yard, fashion prints featured $2.75 per yard, screen prints $3.75 per yard, plain Viyella $2.50 per yard.

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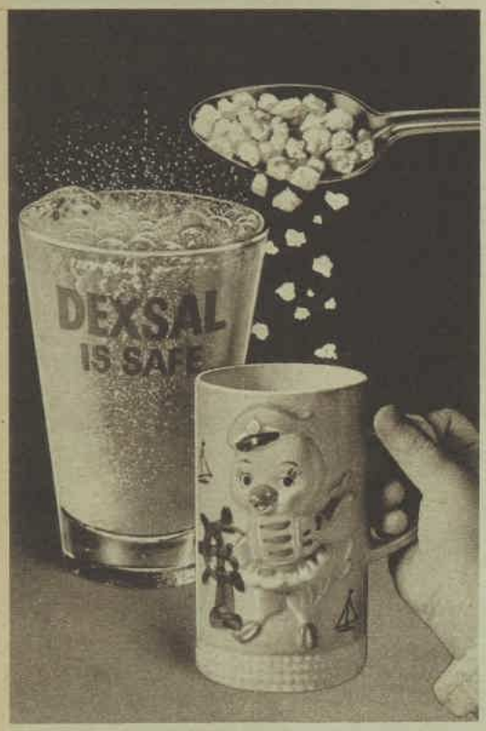

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DEXSAL IS SAFE

DEXSAL

A product of Drug Houses of Australia

DXP19

Continued from page 40

CRIME OF SILENCE

and security. But if he knew that no matter if the boy was returned safely the police had to be told . . .

What then?

Suddenly he wasn't thinking of Robin, or Irene, or any of the seemingly unsurmountable problems that loomed close ahead for solution. He was trying to work out where a watcher might be.

The Kiley and Suttle homes stood together on Comboroo Mountain. There was another house three hundred yards beyond and still farther away a long line of them stretching from the base of the mountain to the sea. The caller might possibly be in one of them, or in the call-box right at the end of the road. Probably there, he reflected. He would be able to see the Kiley house lights spring up and watch the road as well.

HIS thoughts went back to Robin, wondering where he was. Not close by, surely. Not somewhere in the district where he might be recognised. So there were two people. One to watch, and one to care for Robin. In any case the man had said "we have your son." He refused to admit to himself that the caller might have used the word to mislead and that it would need only one person if Robin was dead.

But Irene had to be taken away. And no one must know what had happened until Robin was safely back.

When he tried to think clearly of how he was to manage that, he was appalled. He had lived next door to Irene Suttle for the seven months of her living at Comboroo. She had been a kind of honorary aunt to Robin and another right hand to himself over the past six months, but when he came to think about her he realised she was nothing more than a shadow in his life.

She had been about thirty, he thought, a colorless, shy, quiet, introverted woman of faintly slovenly habits. He remembered the way her dresses had seemed sometimes not actually soiled but faintly grubby and too creased. He remembered the straggling of her thin fair hair and her impatient movements brushing it back. He could remember her speaking of her mother and how the elder woman had died after years of ill health.

Irene had drifted to Comboroo because it was close to the sea, and her old home had been far inland. He could remember that, but he couldn't remember the name of the place, or what friends she had had there, if she had ever mentioned them at all. He knew she had taken the empty house next to his on a weekly tenancy.

Sitting there, trying not to think of her lying so impossibly still, he realised exactly how little he had known about her.

He went to the cabinet against the wall then and deliberately measured out whisky, added soda, and drank it. Then he closed and locked the cabinet and put the key into the drawer below, locking that and putting that key behind the books in the shelves beyond the fireplace. It was a trick he had forced himself into in the past weeks in an effort to stop the constant reaching for drinks.

He went into the front office then and sat down at the desk, drawing paper and pen in front of him, determinedly plotting how Irene's death could be hidden for hours and days, for as long as was necessary to protect Robin's safety. Twenty minutes later there was a trail of jottings on the paper and that was all. They read, "Cat. Windows. Spare key. Milk."

He looked at them despairingly. They were all trifles. What about her friends? He didn't even know who they were. Or what she might have planned for the days ahead. He knew as he got up that he would have to move blindly through the future, reaching each possible disaster and turning it aside before it had a chance to trip him.

And the first thing to do was to get her out of his house before dawn.

He reached in the pocket of her light cardigan, where he knew she carried her front door key. With it in his hand he went back to the office, collected a torch, and let himself out of the house. It wasn't till he stood outside that he cursed himself—the house was a beacon of light and, situated as it was on the hillside, it would be proclaiming to anyone awake that his household was still up.

He went running back in, switching off the lights as he went, until one light was left burning alone behind the shaded blinds of the kitchen.

It wasn't till he was walking through the driving rain, with the wind whipping his clothes against his body, that he remembered he wasn't wearing a raincoat, and by then it hardly seemed worth worrying about. He didn't dare use the torch for fear the light was noted. He groped his way out of his own front gate and along the fence to the gate and in and up the pathway. He opened the front door and went in, closing it behind him. He didn't switch on any of the lights, but flicked on the torch, holding it low so that light went on the floor and didn't reach the windows.

His story, he planned, was going to be that she had been called away to some friend—he didn't know who or where—and she had asked him to care for the huge smoky-grey cat that had once belonged to old Mrs. Cousins, who had owned the house and died there. Till the estate was settled, the house was rented furnished, and Irene had taken over the grey cat with everything else.

It would fit in with his other story to explain away Robin's absence, he reflected. Everyone knew the latest of his line of housekeepers had decamped. If Irene had been called away, too, it would seem quite sensible that he had given Robin to the care of friends for a while. Because it would be known he had spent the evening till midnight at the party, it might be necessary, he reminded himself, to claim that Irene had taken the boy to friends on her way to her own destination.

He stood, in a minute, against the closed back door of her house, startlingly conscious of faint noises. A tap was dripping in the sink against the far wall and curtains rustled, reminding him of his note to shut and bolt all the windows; there were little creaks that made his skin prickle and a faint sound he couldn't put a name to till his torch flickered round the kitchen and he realised it was the purring of the big cat. It was curled up in an ancient wickerwork chair at the far side of the room, its eyes half slits, its feathery tail gently moving. It didn't stir as he opened the back door and went out into the rain again, leaving the door open.

He ran his hand along the paling fence till he felt the hinge that proclaimed the gate. Miriam had him make it when she had first become so friendly with old Mrs. Cousins. There had been a constant going and coming through it till the old lady had died. Since then he didn't remember that it had been used at all. Irene had moved in a month before Miriam had left, but the gate had remained latched. It hadn't been till Miriam's going that Irene had even entered the Kiley house, and then it had been through the front door. The hedge on his own side of the palings had been allowed to stretch across it. He had to force his way through.

GOING in through his own back door, he left that open as well, then went from the passage into the kitchen. For five frantic, sweating minutes he thought it was going to be out of the question to shift her or carry on with his plan.

But finally he went slowly out into the rain-drenched garden again, his burden tapping and bumping with each step.

With uncertain steps he lugged her into the bedroom. Some remnant of Miriam's complaining voice, "Must you always use the bed as a day couch? If you must, can't you do a little thing like pulling back the spread first?" made him reach for the rose chenille cover and pull it back before he slid her body down.

He forced himself to straighten her and then to pull up the top blanket at

To page 48

Mrs. H. WIFE

"She yelled 'Yippee!' and passed out."

NEEDLEWORK NOTIONS

No. 388 — FROCK

Attractively styled frock is available cut out to make in white, pink, and blue textured finish cotton. Sizes 32 and 34in. bust, $4.40 (£2/4/-); 36 and 38in. bust, $4.60 (£2/6/-). Postage and dispatch 40 cents (4/-) extra.

No. 389 — EMBROIDERED PICTURE

Pretty picture is available cut out to embroider on white and cream Irish linen. Price is 75 cents (7/6) plus 10 cents (1/-) postage and dispatch.

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Practical slip suitable for bowling is available cut out to make in white poplin. Sizes 32 and 34in. bust, $3.25 (£1/12/6); 36 and 38in. bust, $3.45 (£1/14/6); 40 and 42in. bust, $3.65 (£1/16/6). Postage and dispatch 20 cents (2/-) extra.

● *Needlework Notions may be obtained from Fashion Frocks, Fashion House, 344-6 Sussex Street, Sydney. Postal address, Fashion Frocks, Box 4060, G.P.O., Sydney. N.Z. readers should address orders to Box 6348, Wellington. No C.O.D. orders accepted.*

389

Notice to Contributors

PLEASE type your manuscript or write clearly in ink, using only one side of the paper.

Short stories should be from 2000 to 4000 words; short short stories, 1100 to 1400 words; articles up to 1000 words. Enclose stamps to cover return postage of manuscript in case of rejection.

Every care is taken of manuscripts, but we accept no responsibility for them. Please keep a duplicate. Names and addresses should be written on manuscript as well as on envelope.

Address manuscripts to the Editor, The Australian Women's Weekly, Box 4088WW, G.P.O., Sydney.

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Nestlé's BABY FOOD CONTEST!

5 First Prizes of $2,000 Educational Endowment

You can win enough money to help your baby through university or an equivalent level of tertiary education. And you don't have to be an academic yourself to win for him this golden opportunity. It's so easy!

Winners will have $2,000 paid into an "Educational Endowment" account at the bank of their choice.

What a wonderful start in life for your child! Enter now. It couldn't be simpler.

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And what an easy way to win them! Baby will have plenty of extra nappies now! They're beautifully soft and thick too.

HURRY. ENTER NOW

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1. Study the list of Nestlés Baby Food Varieties below.

2. Decide which are the best-liked by Australian babies in order of preference.

3. Go on through the list and number one to five in order of preference **both** Strained and Junior Varieties. For instance, if you think Nestlés **Strained** Pears is most popular Strained Variety, write "1" in the square beside it.

STRAINED VARIETIES (Number 1-5)

- ☐ LAMB & VEGETABLES.
- ☐ CHICKEN BROTH.
- ☐ PEARS.
- ☐ BEEF & VEGETABLES.
- ☐ EGG CUSTARD.

JUNIOR VARIETIES (Number 1-5)

- ☐ APPLES.
- ☐ LAMB BRAINS & VEGETABLES.
- ☐ CHICKEN DINNER.
- ☐ EGG CUSTARD & RICE
- ☐ HAM & VEGETABLES.

4. Entries should be mailed to: **NESTLE'S, C/- Box 425, P.O., Darlinghurst, Sydney, N.S.W.**

RULES FOR CONTESTANTS:

(a) Contestants may send as many entries as they like but each must be on a separate entry form or sheet of paper.
(b) Each entry must be accompanied by a label from a jar of Nestlé's Strained or Junior Baby Food.*
(c) Neatest correct or nearest correct entries received will be awarded the 655 prizes.
(d) Judge's decision is final. The correct order is established by Nestlé's Baby Foods sales records over the last 18 months.
(e) No correspondence will be entered into.
(f) Nestlé's employees and their families may not enter the contest, nor may the members of Nestlé's Advertising Agencies and their families.
(g) Entries close at 5.00 p.m. on April 8th, 1966.

* Labels not required where this contravenes State Law.

Winners will be notified by mail; winners names will be published under Public Notices in morning newspapers in all state capitals on Friday, May 6th, 1966.

(PRINT IN BLOCK CAPITALS)

Name .....

Address .....

.....

Your Baby's Name ..... Age .....

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SURVIVAL KIT!

— *A husband's solution when a marriage was harassed with family and money worries*

● With the birth of our third daughter, and all the subsequent finance and housing problems, my husband and I sometimes began to feel that life was impossible.

A reader's story. She has supplied name and address, but wishes to remain anonymous.

NIGHTS of fretful teething would be followed by grey winter days in which he gloomily saw himself tied for life to an uninspired office job and coming home to a slightly demented and not very attractive wife whose wails for help and comfort met him at the gate.

While we were basically happy, there were days when it all seemed intolerable.

We finally tracked our physical exhaustion and mental anguish to the unchanging routine imposed by the demands of limited cash and a vociferous young family.

It looked grim. I'd gently, but just as irrevocably, slid into the ranks of exhausted matrons who "have nothing to wear," whose "hair is a mess," who "can't leave the children."

There wasn't much glamor in coming home to me; nor was there much glamor or variety in my life. I was morose to the point of being almost neurotic, scared to go outside the safety of my own front fence, and felt dowdy and uncomfortably wrong in company.

Fitted lock

Our solution, and salvation, was what became known as the Survival Kit. After hard deliberation, we withdrew from the bank the $60 (£30) which stood between us and the manager's ire.

Then, with it safely in a pile on the kitchen table, my husband allocated it. So much for a basic outfit, shoes, gloves, handbag for me, and as good a set of semi-casual clothes as we could buy for him with the rest.

The same night we cleared out one cupboard in our rather depressed wardrobe and pasted a placard labelled "Survival Kit — to be used only in EMERGENCIES" on the inside of the door. To add to the intrigue, we fitted a lock.

It was now very much a personal rather than a family affair, and for the first time in years we felt the awareness of freedom and newness in a joint enterprise, which is one of the wonders of those early days of courtship, but which, unfortunately, seems to fade very quickly under the strain of marriage.

A consultation with a friendly neighbor and Saturday morning saw us children-free and bound for the shops.

We returned home in the afternoon, exhausted but triumphant. Deciding that we'd had enough stimulation to lift us out of our doldrums for a few days, we resisted the temptation to wear our prizes immediately.

Subsequent weeks saw the addition of a set of reasonably good toiletries, cosmetics, some new shirts . . . all the small luxuries we had formerly convinced ourselves were beyond our reach.

Since it was obvious that to obtain the best effect from our Survival Kit, we also would need money, a screw-top jar with enough money to pay for one night's babysitting and a simple supper or tickets for a film took its place on the cupboard floor.

In the following months we used the kit grudgingly. Each night of freedom was followed by a great deal of scrimping to replace the money used and the occasional laddered stocking. It became a point of honor, however, always to have the kit completely stocked and ready for immediate use.

Just because it was our secret, and because it was an almost magic passport to the world outside our domestic troubles, we didn't use it lightly, nor did we ever raid the money jar, no matter how desperate the cause.

Things are better now. The children are older and less demanding, I can afford some domestic help, and I have the time and energy to take a more active part in community activities.

But the Survival Kit, annually replenished, is still with us and moves as a trusted friend from house to house as we move.

We know that, without it, I might well have become one of the embittered, grey-faced women who are enslaved to their families, are convinced that life has dealt badly with them, but have not the initiative or the confidence to fight back.

Shared secret

It *might* have been just as beneficial for my husband to have given me the money and told me to "Buy a few things, get out more, take a grip on yourself . . ." But I don't think so.

It needed the combined planning, the excitement of a shared secret, the sense of adventure involved in so recklessly spending what we could ill afford.

Above all, it needed the courage to decide that what we did was necessary and right at a time when we could well have been accused of being selfishly neglectful of our children's needs. When I look back now, I realise the loving consideration and the farsightedness in my husband's plan.

Perhaps it isn't the Survival Kit that has been the salvation of our family life; perhaps it's been a husband and father who battled with our problems in a novel, effective, and, above all, warm-hearted way.

AS I READ THE STARS

By ELSA MURRAY: Week starting March 9

ARIES MAR. 21-APRIL 20
* Lucky number this week, 5. Gambling colors, red, yellow. Lucky days, Friday, Mon.

★ You really get in the picture for a while, but hold horsepower until next week if possible, because bad stars could adversely affect your judgment this week.

TAURUS APRIL 21-MAY 20
* Lucky number this week, 4. Gambling colors, rose, blue. Lucky days, Wed., Thursday.

★ Family and home affairs are adversely pressured. Sudden moves for some, household expenses could increase, and real-estate deals should be postponed until after 14th.

GEMINI MAY 21-JUNE 21
* Lucky number this week, 9. Gambling colors, green, blue. Lucky days, Wed., Thursday.

★ There could be sudden upsets to careful plans, delays to new ventures, and discord in married life. However, Jupiter blunts the edge of these troubles. But routine is advisable.

CANCER JUNE 22-JULY 22
* Lucky number this week, 2. Gambling colors, brown, green. Lucky days, Sat., Tuesday.

★ Sudden, big changes for many — perhaps unscheduled trips and travels. Chin up! And remember next week is better. Be careful while travelling, especially 9th, 11th, and 13th.

LEO JULY 23-AUG. 22
* Lucky number this week, 1. Gambling colors, red, green. Lucky days, Thurs., Sunday.

★ An adverse week when you could unexpectedly lose a friend, perhaps over money matters. In fact, friendship plays a dominant role. Not good for making new acquaintances or associates.

VIRGO AUG. 23-SEPT. 22
* Lucky number this week, 7. Gambling colors, black, green. Lucky days, Wed., Monday.

★ Many of you won't be quite the same after this week. It's full of clashing influences (but calmer water lies ahead). Mainly affects career, status, love, and romance.

LIBRA SEPT. 23-OCT. 22
* Lucky number this week, 8. Gambling colors, tricolors. Lucky days, Sunday, Tues.

★ An upsetting, restless, and delaying week, followed by a good one. You'll need all your balance and love of compromise to tide you through. Heat's on, 9th-13th.

SCORPIO OCT. 24-NOV. 22
* Lucky number this week, 3. Gambling colors, blue, grey. Lucky days, Sunday, Monday.

★ Things are up-and-downish with you, too, but you have a strong, good background influence that gives you an assist. 9th-13th is adverse for home and romance.

SAGITTARIUS NOV. 23-DEC. 21
* Lucky number this week, 5. Gambling colors, black, white. Lucky days, Sat., Sunday.

★ You'll have to rein your restive impulses and stick to routine. Anything enterprising could have delays, with perhaps a sudden disaster. Career and marriage matters are under pressure.

CAPRICORN DEC. 22-JAN. 20
* Lucky number this week, 6. Gambling colors, lilac, grey. Lucky days, Wed., Friday.

★ Your ruling star does not fare well 10th-13th. If a working lass, some disappointment on the job. Also big mental changes, perhaps an unexpected journey. Use care travelling.

AQUARIUS JAN. 21-FEB. 19
* Lucky number this week, 2. Gambling colors, orange, tan. Lucky days, Sat., Sunday.

★ You could have a serious, out-of-the-blue break with a bohemian or beatnik-ish friend. The stars don't favor finance, friendship, and romance. Better ones ahead.

PISCES FEB. 20-MAR. 20
* Lucky number this week, 6. Gambling colors, blue, red. Lucky days, Thurs., Tuesday.

★ This week could be a crossroads for many — perhaps a new chapter begins, especially if born 7th-9th March. Marriage matters come under fire, but things could be worse.

[The Australian Women's Weekly presents this astrological diary as a feature of interest only, without accepting any responsibility whatever for the statements contained in it.]

How to deal with a "finicky feeder"

● A baby or toddler who is a difficult or "finicky" feeder is perhaps one of a young mother's most worrying problems.

BECAUSE appetites vary, sometimes she may worry unnecessarily. A baby, child, or adult may have a below-average appetite and yet be perfectly healthy.

But some factors can cause feeding difficulties, and a leaflet giving hints on how to deal with the child "who won't eat" is available free from The Australian Women's Weekly Mothercraft Service Bureau, Box 4088, G.P.O., Sydney.

NOTE: A stamped, self-addressed envelope must be enclosed when writing for the leaflet.

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Display your talent with this
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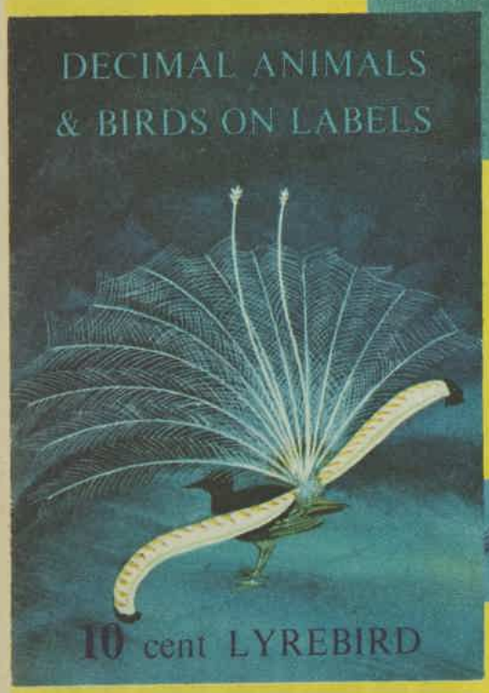
Drain 15oz. can GOLDEN CIRCLE Crushed Pineapple. Add contents to 8oz. freshly cooked rice. Press to one inch depth over base and sides of buttered casserole. Fill centre with curried sea scallops. Cover top with additional scallops which have been dipped in egg and breadcrumbs and pan-fried until crisp. At serving time, reheat in oven or under griller. Garnish with parsley.



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SPECIAL ISSUE
ON PINEAPPLE CAN LABELS

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AT HOME . . . *with Margaret Sydney*

In the past two days I have wasted an unbelievable amount of time trying to check one small fact — and I don't regret a moment of it, despite all the household jobs which were left undone.

IT arose out of my saying, some weeks ago, that Australia was the first country in the world to grant women a vote.

A reader from Tasmania wrote asking me to correct this frequently made false statement, pointing out that women in New Zealand were enfranchised in 1893. She's right. They were.

I'm grateful to her for pointing out the mistake, and even more grateful for all the odd bits of information I gathered in trying to check up on this.

If I'd gone about it sensibly (for instance, by picking up the telephone and ringing the Public Library), I expect I could have satisfied myself in five minutes.

Instead, I got two likely looking books out of the local library. One made no mention of any place in the Southern Hemisphere; the second mentioned Australia, but not New Zealand or Finland or Denmark or Iceland or any of the other countries I was interested in.

So I got obstinate. I decided there **must** be something in the house that had this information.

I ratted through the children's bookcases, as well as ours, and collected everything that looked as though it might have something to say about women's suffrage.

My greatest find was a battered copy of "Whittaker's Almanac" for 1942 (one of Kay's sixpenny bargains from a second-hand bookshop)

Queen Victoria, the oldest monarch

LET me tell you some of the fascinating (and totally irrelevant) facts I learnt.

Britain has had 18 poets-laureate, two of them parsons. They used to get £100 a year and 42 gallons of Canary, which was Ben Jonson's favorite wine (now they get £127 sterling and have to buy their own).

The oldest monarch Britain had was Queen Victoria, who died at 81 after reigning 63 years. Next oldest was George II, who died at 77 after reigning 33 years, followed by William IV (71), with a seven-year reign, and Elizabeth I (69), with a 44-year reign.

I also discovered that flak is an abbreviation of a German word which means flyingmachinewardingoffguns (flugzeugabwehrkanone); that the suffragette Mrs. Nevinson was jailed for striking the police barriers with an axe concealed in a vast bunch of chrysanthemums; that the Queen Mother's second name is Angela; that the poet Hilaire Belloc, son of one of the pioneers of women's suffrage, was so against the whole movement that when he received a circular asking him for support he wrote:

"Dear Madam, I am in receipt of your letter of 3rd instant. In my opinion the agitation to which you refer is grossly immoral and I will have nothing to do with it. I am your obedient servant, H. Belloc."

Queen Victoria felt much the same way. When Lady Amberley read a paper on votes for women at the Mechanics' Institute in Stroud, Queen Victoria wrote in a letter to one of her officers:

"The Queen is most anxious to enlist everyone who can speak or write or join in checking this mad, wicked folly of 'Women's Rights' with all its attendant horrors, on which her poor feeble sex is bent, forgetting every sense of womanly feeling and propriety. Lady Amberley ought to get a good whipping."

In Switzerland, women still have no vote

I ALSO found out a lot about old schools in England (the "old" ones like Eton and Harrow are really quite new compared to some which have been in existence since the seventh century).

I discovered how many women in England are peeresses in their own right (25 in 1942); that Ribbon Fall, in Yosemite, U.S.A., is the highest waterfall in the world; that, in 1941, there was a huge invasion of Britain by clouded yellow butterflies from the Continent; and that an American pilot challenged the old theory that crows always fly in straight lines, saying that in his belief they were quite incapable of flying straight and were such rotten navigators that they often missed their nests by five miles.

I'm sure you'll be glad to hear that sandwiched in among all this fascinating information I found what I was after.

The dates of votes for women are New Zealand, 1893; Australia, 1902; Finland, 1906; Norway, 1913; Denmark and Iceland, 1915; U.S.S.R., 1917; Canada, 1918; Britain, 1919 (for women over 30), 1929 (for women over 21); the Netherlands, 1919; U.S.A., 1920; Japan and Italy, 1945; France, 1946.

France, incidentally, has only very recently got its Married Women's Property Act, and in Switzerland in 1966 women still have no vote!

Do you remember how all this started? Because I complained about there being in this country no agricultural college which has yet opened its doors to women, and wondered whether girls would have to wait until some wise and very rich woman endowed a college for them.

A Western Australian reader has sent me a cutting from "The Countryman" about just such a college in Great Britain. It says:

"Girls are queuing for places at Studley College, Warwickshire, believed to be the only all-girls' agricultural college in the world.

"So many would-be herdswomen, milk-testers, horticulturists, farm secretaries feature among today's school-leavers that the college, founded in 1957 by the Countess of Warwick, still has a long waiting list, though it has increased its student intake by 25 percent in the past five years.

"Demand for places is so high that the college gets applications two years ahead and is already fully booked for courses starting in mid-1966. There are currently 104 students in Studley's three full-time courses."

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Continued from page 42

CRIME OF SILENCE

each side and cover her over completely, then fold the rose chenille cover back, so that at last she was only a series of humps beneath the cover. Then he closed the window, bolting it, and closed and turned the key in the door.

He found a piece of card in one of the kitchen drawers and lettered on it in block capitals "No Milk." Then he went to the front porch to pin-tack it into place, then he groped under the third flower-pot from the front door and removed the spare front door key that Irene had kept taped there.

Going back inside, he went carefully round the house, testing each window to make certain it was bolted. Finally he went back to the kitchen and hoisted the grey cat into his arms, folding his jacket around it so it wouldn't protest at going through the rain. He felt as reluctant in touching it as he had been in touching its mistress's body—it had become so much a part of Irene in the seven months of her living there that he dreaded taking it into his own house.

But there was no help for it. Anyone even slightly acquainted with Irene would know that she would never go away without leaving the brute in someone's care.

The last of the reek of gas seemed to be gone when he went in through his own back door. He set the cat down and it went straight into the lounge and stretched out on the blue divan, slitting its green eyes in apparent content, unconcerned with its abrupt change of scene.

Exhaustion took over then. He then went into the bedroom and let himself sink down on the pillows and covers, tearing at his collar and tie till they were loosened, then lying still. He shut his eyes, trying to will sleep into himself for a long time, till he realised he was listening for the sound of a telephone ringing; that he was willing it to ring so he would have some news, even bad news, of Robin.

He knew he wasn't going to sleep. He groped for cigarettes, lit up, already planning for the day ahead, striving to see pitfalls, wondering whether the expected phone call would come dead on time or whether the man with the husky voice would use delaying tactics to make the waiting even more painful; whether he would, when he rang again, give details of how Robin would be returned or whether there would be another delay and another spell of waiting before yet another call, or even a letter, came.

His thought turned back to Irene. In the seven months she had lived in Comboroo, she must have had letters. If she had kept them they might guide him some way. There might be appointments, even, that she had made for the days ahead.

Almost before he had thought of it, he was throwing a coat round himself and running through the storm to the other house.

There was a little desk in one corner of the living-room. He let the front flap down, expecting a litter of papers, but there were only a few, and only two were letters, one a short letter that told him nothing—from someone called Althea. There was neither address nor date on it. It had the vague tone of a letter that didn't expect, or really want, an answer. It was a duty letter, unlike the other. It gave him a cold, dismaying shock when he saw the sprawled signature "Miriam Stead" at the foot of the blue sheet of notepaper.

Unlike the one from the unknown Althea, this had an address—a simple "Kurabana." He found himself totting up distances and realised that Miriam, all unknown to him, had been for some time only about twenty miles away.

The letter was short, but referred to "our last meeting last Wednesday." It thanked the dead woman for some information she had given and reminded her not to forget their appointment with the solicitors the following Tuesday, promising that Irene wouldn't be kept for long. It urged her, too, to ring "if you have anything new" and underneath was scrawled a phone number.

He didn't doubt that the information Miriam sought and Irene had given had been to do with himself.

Then he realised the date, his gaze on the grey square of window-pane that reminded him it was the dawn of another morning. It was Tuesday right then, he remembered. Some time in the twelve hours ahead Irene was due at a solicitor's somewhere to meet Miriam. And what were they going to do when she failed to turn up?

His hand touched the phone and lifted away, then touched it again, and finally dialled. Only when the dialling was finished did he remember the time and realise Miriam mightn't answer. He hoped that she wouldn't, because suddenly he didn't know what he was going to say.

But before he could replace the receiver her voice was in his ear and words gushed out to answer it, "Irene Suttle's dead, Miriam. You've got to come here. There's bad trouble. For Robin, too."

She said uncertainly, "That's Evan . . . isn't it?"

"Yes. You must come," he said and then he put down the phone because he couldn't go on.

He went back to his own kitchen deliberately forcing himself to eat and then with the few dishes washed and dried with a carefulness that a day, a few hours, before would have made him laugh, there were nothing else to do except look at the phone and expect it to ring, or to stand by the glass wall of the big lounge and watch the dawn come greyly, wetly to life outside.

Hearing the sound of a car some time later he went out then to the hallway, but he couldn't bring himself to open the door. He was reliving it all, trying to think how Miriam would react, while he waited for the chimes to ring.

Miriam spoke as though it were only a moment since they had last talked. "What do you mean, Irene Suttle's dead? What did you do to her?"

It was the last words that shocked him into a spluttering, "What did I do to her? Are you off your head?"

"You said she was dead and that there was bad trouble for Robin, too. What did you mean then?"

"Robin's disappeared," he told her baldly and turned away into the lounge. He didn't look at her as he broke the story to her. When he finished there was only silence and finally he turned to look at her. He saw then that she had come in such a hurry that she hadn't bothered to dress properly or to put on make-up.

He said, "Miriam . . ." quite gently and then suddenly rage against her and Irene's betrayal surged back and he demanded, "Why did you have Irene Suttle spying on me? What did she tell you?"

"That you've taken to drinking. That you're half way to being drunk fifty percent of the time and three-quarters drunk the rest. That's why you can't get a housekeeper to stay in the place. There's always a row about something when you've had a bit too much and then Robin's . . . Robin's all alone again."

"I found that letter you wrote her. I found it and your address and . . . you had a right to know about this. At first I thought you'd taken him . . ."

"No! Oh, I didn't," she began frantically.

"Don't interrupt," he gave back impatiently. "But when I found her . . . listen, Miriam, how much did you know about her? Her friends, the sort of places she might go, the appointments she might have . . ." as she only stared dazedly, he cried, "I've got to cover up her death till Robin's back. Can't you realise that? Listen, don't you see that if whoever has Robin knows he's killed someone he might panic and get rid of Robin?"

THEN because he was conscious of the brutality in the words he had flung at her he hurried on, "Listen, Miriam, remember a case over a year ago when a kid went? It was just after there'd been a write-up in the papers about the mother having come into money under some will or other. The parents called the police and the payment they made was never collected and they found the boy later on, dead."

"Of course I remember," she said.

"Afterward — it was two or three months, I think — though you probably never heard about it, but there was a rumor circling that another child had gone. Right after a write-up in the papers about the father. George Winton, that is. You must have read about him." He was storming at her again. "He started off as a hotel clerk and then went into the motel business. He's worth plenty. And straight after the write-up there was this rumor that his daughter disappeared. I went out myself and was threatened with a brute of a dog.

"That's been Winton's answer to all enquiries ever since — a slammed down phone; a slammed door; calling out that brute dog. He got his daughter back, don't you see. He paid and stayed silent and that was that. I've got to see Winton. I've got to find out if the girl was all right when she came back. I've got to find out what he learned, if anything, about the people who took her. You're

To page 55

The "Wonder Drug" We Take for Granted

Discovered today, aspirin would be hailed as a ***"wonder drug."*** Why? Because it has such remarkable properties for relieving pain, reducing fever and alleviating inflammation in a wide variety of ailments and discomforts.

But, through familiarity, we take aspirin for granted. We do this even though many physicians acknowledge aspirin as ***"the most versatile and most useful drug ever found."***

BAYER ASPIRIN TABLETS—the brand most widely used in Australia—offers you these advantages:

BAYER ASPIRIN eases pain rapidly . . dissolves in 10 seconds.

BAYER ASPIRIN soothes the pain caused by ailments ranging from simple headache to toothache, lumbago, sciatica and muscular aches and pains.

BAYER ASPIRIN relieves mild fever accompanying the common cold, or minor infections.

BAYER ASPIRIN can be taken by most people, anytime, ***without causing any stomach disturbance.***

For adults, BAYER makes a 5 gr. tablet. For children, there is a specially formulated *flavoured* 1¼ gr. tablet—the precise dosage prescribed for children.

So, next time *you* are buying aspirin, buy BAYER. And please do so with the knowledge that it's made in Australia, by Australians, to exacting standards equal to any in the world.

BAYER ASPIRIN is available in 5 sizes:

20's	24's	36's	50's	100's
20c (2/–)	22c (2/3)	32c (3/3)	42c (4/3)	72c (7/3)

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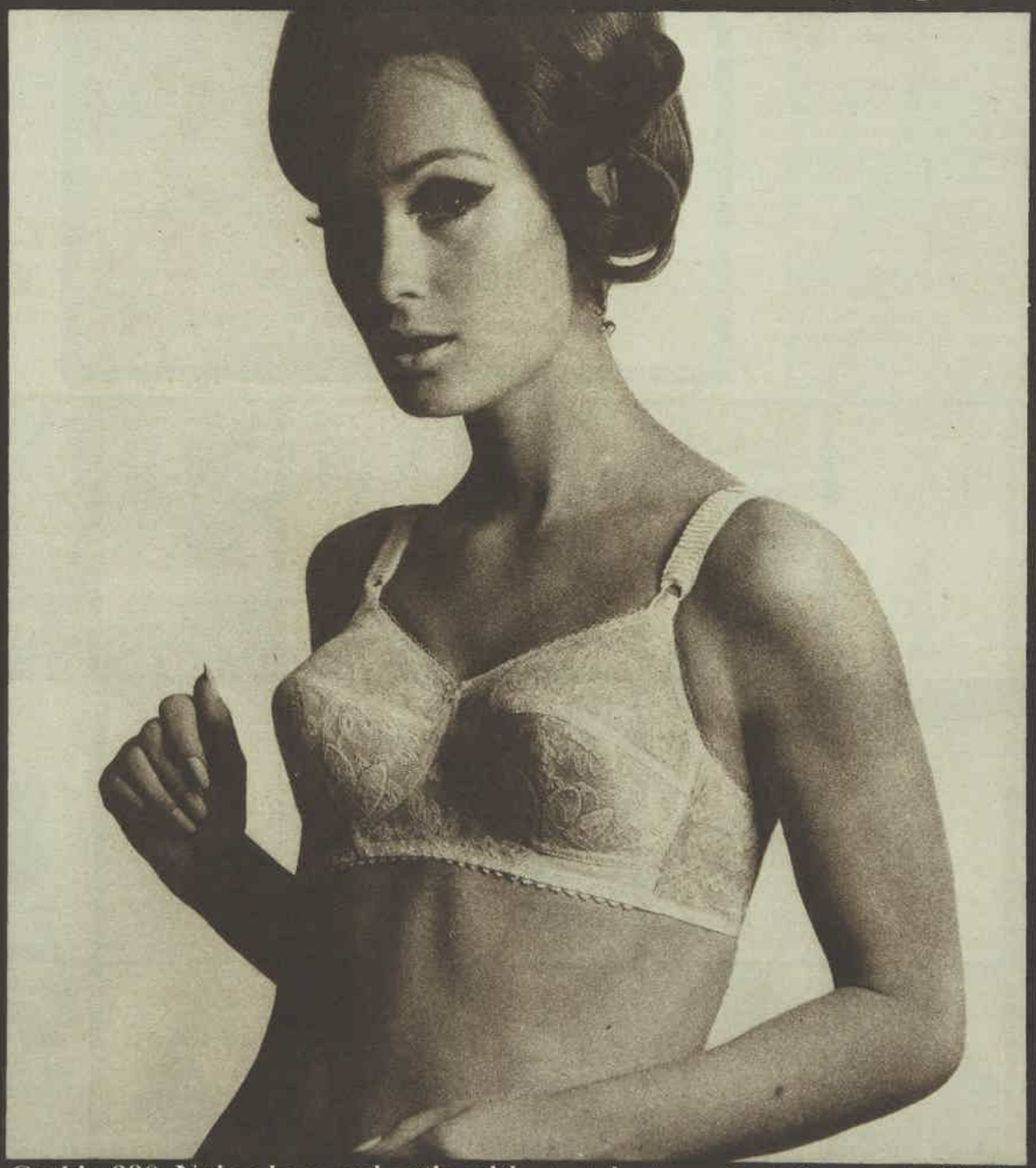
BERLEI DESIGNS FOR THE IN-GROUP



Gothic 990–Nylon lace and satin with stretch straps, Twinflex back. $4.25.

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BERLEI DESIGNS FOR THE IN-GROUP: KNACKY BRAS AND GIRDLES

The in-group is growing. And changing. The new London Look is harder and tougher. In fact, clothes are getting so strong, you have to compete with your own wardrobe. First step: compete from the inside. Get a bra and girdle that says "There's a woman in here, remember". (See pictures on right.) There's talk of a Courreges perfume, and a hemline as much as 7" above the knee, (be warned!). The accent is on action, movement, freedom. Even Yves St. Laurent says "Today you have to design with a motorcycle in mind" James Bond may be out. Baroque (17th century) music may be in, because it swings. Watch for "Viva Maria" clothes (traditional Mexican prints edged with lace) from the Bardot-Moreau movie. People have stopped talking about Discotheques and started going to them. Flashes: Hong Kong becoming a fashion centre (see picture 62). Everything Finnish is in (see picture 24). Berlei's London office says that Shrimpton is designing fashions — for sale. In a future feature, we'll prove that the in-group doesn't have an age limit. Watch for it.

Berlei's 200 bra has what it takes up front — a firm, strong line but no points, please. The sides are cut away to nothing, for tops like **31.**, below. Shape comes from foam supports. Freedom comes from stretch straps. (Who knows when you're going to race off to the local discotheque?) In nylon lace & Lycra. $4.00 (40/-).

1. Calf length boots. It's in to be odd. **2.** A tartan slack suit by Pucci. **3.** A low neck pinafore dress by Tullo, worn over a low cut Berlei Temptress. **4.** Any place you feel at home is in. **5.** Blazer-style jacket of a slack suit by Pucci. **6.** Hairy hats and hamburgers. **7.** The Phantom is back again. **8.** Finnish fashions under the name of Marimekko, worn over Berlei. **9.** Round specs from any Opportunity Shop. **10.** Courreges inspired "invisible" raincoat. **11.** White crepe sheaths are in. **12.** A skimp sweater by Kenneth Pirrie, over a skimp skirt by Tullo. **13.** Do fings differunt. **14.** Ears are good to hang things from. **15.** Heavy Italian sandals and heavy slacks. **16.** Op Art dress by Marimekko. **17.** A high button "clerical" dress by Tullo. **18.** Make the most of eyes — but do it subtly. **19.** Queen magazine is in. **20.** Marimekko soft slippers. **21.** Right foot: Charles Jourdan suede walkers and paisley stockings; Left: Striped shoes by Elbano of Italy, and a brown honeycomb-woven stocking. **22.** Great news (and a tag to look for). **23.** Sheer paisley blouse, and a wool skirt both by Tullo, and worn over Xtasy. **24.** A little bit of Finnish print. **25.** By Trent: a fully pleated dress banded in pink and velvet. **26.** Mad enamel rings from

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HALF THE FUN WILL BE IN CLOTHES THAT ARE SNEAKY AND SKINNY AND LEAN. DON'T MISS THE FUN FOR WANT OF A WAISTLINE.

Maybe this Berlei Sarong in Lycra Powernet is just what your waist has been looking for. (Now you can dive into things like 23 & 47 below.) And marvellous control for hips, tum and tail into the bargain. At **$12.00** or 120/- a girdle as good as this Sarong 745 High Waister **is** a bargain.

GOTHIC GO-GO BRA.

New from Berlei is this 990 bra — a version in frosty white lace of one of our all-time best selling Gothic bras. Stretch straps and Twinflex back for action to the limit. (See 11 and 47 below). Frug down to the bank and withdraw only **$4.25** (42/6). (See also front cover).

"Move, girl move." The In-Group is an action group. Berlei Sarong is an action girdle. Sarong is for people who swing and clothes that swing. How does Berlei give you this much freedom for **$8.00** (80/-) ? Sarong's patented criss-cross panels that's how.

England. **27.** Don't curtsy — stand up and shake hands. **28.** A straight shift by Tullo, and the forward look by Berlei. **29.** Heavily seamed Italian ski boots in goatskin. **30.** Very demure flower print smock by Kenneth Pirrie. **31.** A singlet dress in heavy cotton. And under it? A low cut Berlei E200 bra. **32.** A Tullo suit in black wool. **33.** About time! **34.** Left: A man. And a low cut bare sheath by Ninette. (Berlei X1119). **35.** Sheer coloured paisley stockings. **36.** Marimekko again. This time a mad beach cover-up in terry towelling. **37.** The dollar sign is in (from Feb. 14). **38.** 1965 version of the 1930's sweater dress by Kenneth Pirrie. **39.** Thine ancestors art in. **40.** Oriental eyes. **41.** Remember the nosegay? **42.** Straight back town shoes in suede by La Yolande. **43.** Climbing trees is in (the view is better). **44.** A Tullo coat in brown and white, and under it, Berlei Sarong. **45.** Heavy leather pouch bag — Italian. **46.** Show off your back, but hide your bra. (Berlei X1119). **47.** Ankle length skirt and matching blouse by Tullo. **48.** Paper flowers in hot pinks and limes.

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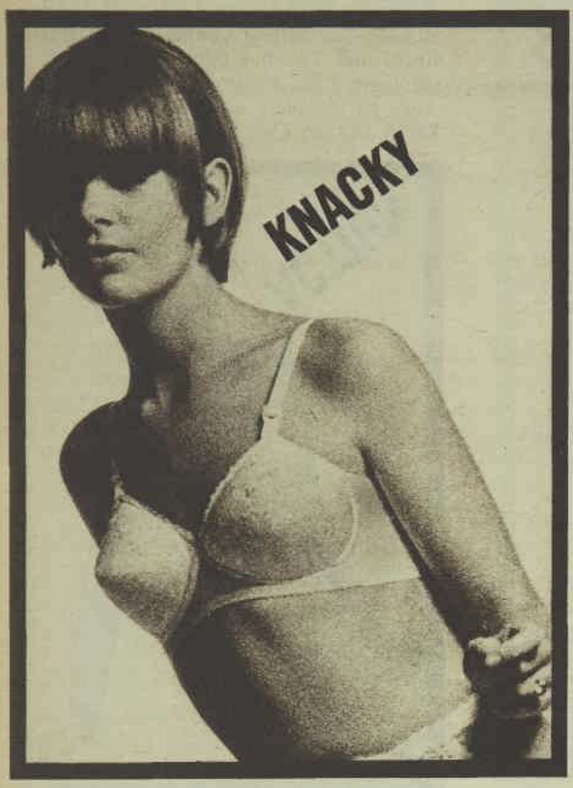

BERLEI DESIGNS FOR THE IN-GROUP

This is Berlei's 214 "Make-Believe" bra. Fully padded with featherweight foam. Adds rounded, natural beauty, not unconvincing points. (See 50, 77, 84.) In comfortable cotton with elasticised diaphragm, **$4.50.** (45/-).

Right.

It's Berlei's 801X – a bra for the fuller bust which needs the firm under-the-cup support of wired contours. How did we make it look so light and pretty and young? With "Snowflake" nylon crystal lace and nylon marquisette. A flattering swoop in front and back. **$6.00** (60/-).

49. A Trent dress in black voille. **50.** Skimp ribbed sweater by Kenneth Pirrie, and Berlei "Make Believe". **51.** For earrings, scarves, bags and granny things. **52.** Little girl party dress by Top Gear. **53.** Baubles, bangles and bright shiny beads. **54.** Winter gear — skinny sweater and matching bermuda socks. **55.** Black easy fitting pull-on top, and a 200 bra by Berlei. **56.** Gelato — and bite it! Don't just lick. **57.** Leather pouch bag in bone — Somic. **58.** Beaded belts are in. **59.** Paint a design on a bangle or ring. **60.** Hoop earrings — coffee beans strung on wire. **61.** Black crepe dress by Kenneth Pirrie, and football socks. **62.** The heavily sequinned top is from Hong Kong. The hairdo from Spain. The figure by Beilei. **63.** It's only half the story. (see 78). **64.** Carmelletes ankle boots. **65.** Heavily striped sweater and matching tights. **66.** Raining clothes. **67.** The bold designs of Marimekko again. Over Berlei again. **68.** Great (grat). adj. The language of the in-group. **69.** Barber cut. (It's the year of shears). **70.** The art of Schweppesmanship is in. **71.** Ramsey Lewis. The "In" Crowd. Chess CH-052. **72.** Bare feet and sloppy slacks. **73.** Full length evening dress from Italy. **74.** Hemlines are on the way up. Prediction: 7" and beyond. (You need

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THE IN-GROUP NEEDED A SHORTER PANTIE TO WEAR UNDER THE HIGHER HEMLINE. BERLEI DID SOMETHING ABOUT IT.

$5.98 or 59/10 buys you this unusually pretty "everyday" bra and short pantie. (Check out **12, 30, 62.**)
The bra is great: flowered nylon lace with stretch diaphragm and straps for round-the-clock comfort. (**$1.99** or 19/11). Ask for Berlei X-tasy bra 1018. The X-tasy 1526 Pantie to go with it has detachable suspenders, contour back-panel of satin stretch. Shapes beautifully, looks like a million dollars, actually costs **$3.99** (39/11).

a brief Xtasy pantie). **75.** Tullo Military outfit. Refer to West Point. **76.** One way to lose weight — Frug. **77.** Cable ribbed sweater under a grown up pinafore dress, over Berlei. **78.** The other half. (see 63). **79.** Marimekko's crazy hemlines again. **80.** Long straight shift with removable neck trim, by Tullo. **81.** The Spanish look — hair, earrings and eyes. **82.** Blunt toe shoes by Sbicca. **83.** Tiny enamelled earrings. **84.** Red drill jacket by Kenneth Pirrie. **85.** Kenneth Pirrie again. A wool crepe dress. And Berlei again. **86.** Bangles. Try adding an earring to one. **87.** A white wool overcheck dress by Kenneth Pirrie. **88.** Try maroon with lime, hot pink with olive green. **89.** Make your own clothes. An ankle length, halter neck dress. **90.** Carmelletes calf length boots. **91.** Dance any way you want. **92.** Marimekko design in purple and yellow. **93.** We'll prove it shortly. **94.** Double-breasted slack suit. Shannon Originals. **95.** Indian eyes. **96.** And friends are in.

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A Sabot of their own! No wonder these two can't wait to cast off. They're on the go every minute, and that's where a Weet-Bix breakfast helps. There's never been anything like whole wheat for building energy.

Men of tomorrow need Weet-Bix today

It's Australia's national family breakfast

It's Weet-Bix for all hands when the Slades of Collaroy, N.S.W., sit down for breakfast. Gordon and Olive Slade like sailing almost as much as sons Ian and Eric. They like Weet-Bix almost as much, too. Olive can see the difference Weet-Bix makes to her young men of tomorrow. Building them up. Giving them unflagging energy. And isn't it wonderful when something as good as Weet-Bix *tastes* so good, too?

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going to come with me, Miriam. You'll have to convince him I'm not only a pressman but Robin's father, too, and that I'm in the same hell now as he was months ago."

George Winton, looking down at the glowing end of his cigarette, was acutely conscious of the sudden silence from the low, staccato flood of words; was acutely conscious of Annie's blue gaze fixed on him; was more than conscious of the still huddled figure next to Annie, in the armless yellow chair.

He tried to concentrate on her and tried to push aside all the spate of words that had poured over him, because in remembering them he was immediately drowned in the enormity of the fact that a woman was dead and another child was missing and even if the child were returned the fact would always be there that the woman was dead. He didn't want to consider how far he and Annie were to blame; didn't want to ponder what would have happened if he had spoken out when Victoria had come back to them; didn't want to reflect that perhaps that silence had been a criminal act.

He didn't dare look toward Annie as he said at last, "This woman . . . this Irene Sutter . . . Suttle? You're sure she's . . ." and was silent and ashamed of the feebleness of the words.

Evan Kiley said abruptly, "She's dead, right enough."

"You said," Winton tried to keep his voice steady, "you wanted to know if Vicky was well when she came back. She was. They didn't even frighten her, so far as we could make out. We had a doctor out straight away and he went over her from head to toe."

KILEY asked, "How much did you find out about whoever took her?"

"I purposely never tried to find out a thing. Vicky came back. I could afford to lose the money I had to pay out. And . . . we were threatened."

"I thought you must have been. I told you I worked that out, didn't I? Did they threaten to take Vicky again and never let her come back?"

"That, and sending me to hospital a wreck and scarring Annie for life and burning down our home; my motels; everything I had."

"How was the kid sent back? Did someone drop her off here? Near here? Or did you have to go somewhere and collect her?"

"We were told to deliver the money and stand by for another phone call. It came some hours after I left the money. They . . . it sounded like a man . . . said Vicky was at Southport. That was a Saturday and there was a surf carnival on there. They told us Vicky was in the lost children's tent. She was. There were quite a few children and only two women in charge. They were too busy to remember who'd brought her in."

"Did you ever go out to see the Griffens — the couple who lost their son — and ask them if . . ."

"No." George's tone hardened and he looked steadily, defiantly at the other man. "What was the point? If they'd known about us, they might have put the police on to us."

"That's right. How did you pay the money? It was fifteen thousand in the Griffen case I remember. They were to leave it in a twenty-four-hour locker on some station, leave the key in the lock, and walk away without looking back. Griffen did it, but he'd already told the police by then."

Continued from page 48

CRIME OF SILENCE

"It was twenty thousand for us. I was to go to Boorool Beach, pay my way into the surf sheds, and take a locker; place the money — in a suitcase — inside, leave the key in the lock, and walk out. I wasn't to look back, either."

"And you didn't?"

"Would you have? Remembering Antony Griffen? I didn't get the message how to deliver the money till it was time to go. I was rung and told to get the money ready and then I'd be contacted again. I had to sit back and sweat. Then they finally rang. Told me to leave right away and go straight to the beach. I wouldn't have had a chance to tell anyone the arrangements even if I'd wanted to and if I'd arranged beforehand to be followed they would have seen me being followed."

Winton's voice was suddenly husky as though the long explanation had strained his throat. "Why did you want to know the arrangements we made?"

"To see if there's some way I could get a line on this mob, without harming Robin. If I could some way be one step ahead of them . . . I thought if I could compare your case and Griffen's, I might see . . ."

"Have you forgotten the way I was threatened? You're sure to be threatened as we were. Are you going to ignore it and go to the police?"

"Have you forgotten I have to go to the police — that Irene's dead? Even if that wasn't the case . . ."

"You couldn't sit back, the way I've done?"

He saw embarrassment in the freckled face turned toward him and rage swept over him. Damn him, he thought confusedly, damn him and his embarrassment for what he thinks is my craven-heartedness.

He asked bluntly, "Does that mean you're going to tell the police about Vicky, as well?"

"No. No, you've chosen your road. That I don't agree with it doesn't count. You can talk to the police yourselves or keep quiet." Then he said in a quieter voice, "How long was it before Vicky came back, George?"

He used the other man's name easily, naturally, and Winton felt a shrinking withdrawal of mind and body. He remained silent and it was Annie who answered.

"It was a Wednesday when she went. That was always her nanny's day off and I always looked forward to it 'cause it meant getting her on my own. We usually went down to the beach with a picnic lunch and I liked fixing it myself. That morning I settled Vicky out in the garden and went inside again to fix up the lunch before we left. It was the housekeeper's day off, too, because of my usually taking her out and George being working and all that.

"I remember I was smiling a bit at her antics when the bell went. I went and there was this chap from the Salvation Army, rattling a collection box. I told him to wait while I got some silver. When I came back, he smiled and said bless you the way they do, and off he went, and I went back to the kitchen and looked out the window. Vicky wasn't anywhere in sight.

"I went on out, but she just wasn't around. Not in the garden, and she couldn't've got round to the road because of the gate George had put up and it was still latched fast. And she wasn't inside. And she wasn't in the pool. I had to dive in the deep end where the bottom doesn't show, just to be sure.

"I came inside and the phone was ringing. I didn't even realise I was answering it. A voice said, 'Don't go to the police. We've taken your kid away and you'll get her right back all right if you play along with us, but if you go to the police . . . that'll be too bad for the kid. Understand?' And that was all, though honestly I don't really remember just what the words were. I rang George and told him, and when he came back there was another call, so it looked like he'd been followed home, or the house was watched, or maybe both, because they wanted to speak to George that time.

"They told him the price we had to pay. Next time they said how it was to be parcelled up and to leave it ready and we'd hear from them again shortly. Then on the Saturday they told us to leave the money, just as George said, and a few hours after that the final call came and we had Vicky back again."

Kiley nodded. "This man from the Salvation Army—do you think he was the genuine article?"

"I doubt it," George said. "He just looked as though he had on the well-known uniform. Annie said he came soon after the women had gone—I expect he'd been checking all our movements fot weeks. He'd know the Wednesday routine — the house empty but for Annie, and Victoria out in the garden for about an hour before they went to the beach. They chose their time perfectly."

Miriam Kiley spoke in a low, hurried voice, "Then they couldn't have used that way to get Robin, because . . . they had to tie Irene up like that and . . ."

Kiley spoke without looking at her. "I think they probably kept to the same dodge. I was thinking along these lines . . . listen, the house would be closed up, wouldn't it, at night? And they wouldn't have been able to get in through a window—I've permanent screens over them. They might have meant to go to the front door and ring. They'd have looked the house over, wouldn't they?

"But Irene must have been in the kitchen—they'd see the light there and go to the back door, on to the passage, instead. They'd expect her to go into one of the rooms to get money. When she was gone, one of them could have slipped inside and along the passage into the nursery. It would have been easy then to pick up the boy and take him out. There's an outside door to the room—on to a little courtyard affair. It would have been bolted, of course, on the inside, but they'd open it and slip out

To page 56

Advertisement

Lemons for Beauty

TO keep your skin clear and fair you need the natural cleansing and bleaching tonic of lemons. Ask your chemist for a bottle of lemon Delph, the latest type skin freshener used by beautiful women throughout the world. Lemon Delph makes the complexion, neck and shoulders fair and lovely as it melts out plugged pores, closes them to a beautifully fine texture. Lemon Delph freshener is excellent for a quick cleanse or to quell a greasy nose. A little brushed on the hair after your shampoo will give it the glamor of sparkling diamonds. This is a luxury skin freshener, cleanser and tonic.

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Continued from page 55

CRIME OF SILENCE

with him and no one would have been hurt. Only . . ." he hesitated and then said wearily, "only Irene was a tightwad with cash. Maybe she didn't have much to spend or give away. I never asked. But she never gave to collectors."

"Listen, can't you picture it? Irene going to close the door, probably saying something tart in that drab little voice of hers, and the chap putting his foot in the door, and whoever was out there in the storm and rain coming to help. Can't you see them shoving Irene back into the kitchen and telling her to sit down and shut up? And then one of them tying her up while the other ran into the nursery and took Robin."

Annie nodded.

"Yes, I can see it. I guess it happened that way, just like you say."

Winton broke across her voice, asking, "What are you going to do?"

Evan Kiley didn't answer straight away. He still looked at Annie as he desperately at last replied, "What else can I do but go home and sit by the phone and wait for that next call?"

"If I could help you, I would," Winton broke in and his voice, he knew, mirrored the agony in his mind as he remembered all over again that this man's sweating and the woman's pain, a child's disappearance and a woman's death, could possibly be laid at the door of his own conscience. "Do you think this Irene Suttle will be missed? What are you going to do about her?"

"What can I do there, too, except sit tight and deal with everything that crops up as it comes? I've got to keep the police clear of the mountain and myself."

"If I could help . . . Call me. Any time. If you want me, too, I can come on out."

Kiley nodded and walked toward the door. After a moment Miriam rose and ran lightly out to join her husband.

. . . . . .

Annie was out in the playroom, reading to Victoria, when the phone call finally came. She heard George answer. "Have you heard?"

"Yes, George. It's twenty thousand."

"In single bills?"

"I haven't had any instructions yet. Just the price."

"You'd better ask for single bills right off. That will help save time. If you get big notes you're almost certain to find they want singles. I shouldn't think they'd dare take anything bigger."

"No, no, I guess not. George, do you like cream cake?"

"Cream cake?" he said, on a note of wonder.

"The bakery van came a while ago. I'd forgotten about that. I don't even know what she took. Irene, I mean. But I saw the man go up and knock. Later on he came here. And, George . . . I just wasn't game to open the door. I thought, what if they think I'm passing on a message to him to get the police? So I stayed quiet. It got me thinking — I could have put a note in one of my empty milk bottles last night, couldn't I? Telling the police to ring me because they couldn't have my phone tapped, now could they?"

"I know," George broke in. "When Vicky went we thought of sending a message through one of the tradesmen or through a casual caller, and then . . . we couldn't risk it. People would swear themselves blue in the face they wouldn't let out a whisper and then . . . it would be just one unguarded moment with a person they thought was safe, and then the whisper would spread. Even with the police — there'd have to be a lot of them knowing . . ."

"No, while Vicky was gone you couldn't go to the police," Kiley said evenly. "I see that."

The stress on the last word was like a blow in the face, reminding that Kiley couldn't see or understand the rest, the continuing silence when Vicky had come back.

Then Kiley said abruptly, "Where was I, anyway? Oh, the cake. Do you think she's expecting visitors, George? When the bakery van went, I went out for a look-see. He'd left my usual loaf and for Irene he'd left a half and a box. I opened it. It's a cream cake. That must mean there are visitors coming, mustn't it?"

"It might just mean she liked cream cake," Winton said.

"Well, you might be right at that, George." Kiley's voice was lighter. "Not that I'd know. To me she was a silly, rather grubby, down-at-heel, nosy spinster."

"Is your wife with you?"

"She's gone home. What's the use of her sitting here and waiting? There's nothing for her to do except fight with me and I'm in the mood to fight, I can tell you." Then he added quickly, "Listen, George, I want to see you. I've got to ask your help . . ."

Winton felt a curious lightening of spirit, as though the help he would give would be some measure of atonement.

"Of course, of course, you know I'll help."

"You mightn't be so eager when you hear. Could you come on out anyway and listen to me?"

. . . . . .

George drove slowly through the town of Comboroo. He could see how the rumored government plan of a new highway and a four-lane bridge would sweep traffic off the main highway farther inland and bring prosperity and new life to the whole place. He wondered, as he drove slowly past a small building with a large, brightly painted sign Comboroo Times, where the land was that had turned Kiley overnight to front-page news. Then he saw the turn for the mountain road and found himself almost envying Kiley in his solitude and his view, and in the long, low house that perched there beyond a white picket fence.

To page 57

NEW ROSELLA CHOCOLATE PIE FILLING

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RIVETS

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Continued from page 56

CRIME OF SILENCE

He went up the path and the door opened to frame Kiley, with behind him a grey cat weaving sinuously toward his legs.

He said wearily, "The brute's here." He led the way inside. "That's one thing I want to ask of you. Will you take the brute away with you? I don't mean," he added impatiently, "destroy it. It hasn't done any harm, goodness knows, but it keeps getting out and going over there and scratching at the door . . . if anyone asks where it is I'll say she took it with her, that's all. You don't have to keep it round your place, you know — you could find a home for it somewhere."

George knew suddenly, with a feeling akin to complete despair, that he disliked Kiley. Came close to hating him, in fact.

Kiley said shortly, "Here," and thrust a glass into his visitor's hand, then said, "Listen, George, they've asked me for twenty thousand and I'd pay double that for Robin's safety . . . if I had it. But I haven't. I haven't twenty thousand, either. Or ten thousand. Or five thousand. I doubt if I can raise one thousand in a hurry."

"But I thought . . ."

"Yes, that news story made it seem everything was settled, didn't it? That I had sixty thousand in my fingers right now. But I haven't, George. Oh, I think it's square enough the government is going to build a highway and four-lane bridge to take the main stream of traffic off the highway, but . . . after the rumor first hit and the Press spread it and pointed out Comboroo was all set for a building boom as a tourist resort, and that I, owning all that land . . . I'd be able to sell it for just about any price I named — after that, the Government denied the plans, just as they've done in other cases like this. I suppose it stops speculators moving in and buying up everything cheaply, and making a killing later on in which the original owners don't share.

"But I can't go hawking my land now. In any case it would take time to sell it all. One of the articles said I'd been offered sixty thousand and that's true enough. I've been on to the people who offered it. You can check on them, Triangle Investments, but I couldn't tell them why I had to have the money now, and they won't pay till the day the contract for the bridge and the highway is signed.

"So you see how it is. I haven't got twenty thousand yet. The house is mortgaged to the hilt. Even the furniture is on the never-never. I do own the car. That can go. I might get seven hundred for that. And there's a few shares — I anticipate two hundred, maybe a bit more, on them, provided the market's good right now.

"I can't let Robin stay in their hands all the time I'm praying and pleading and begging for money. And I doubt if they'd wait long, anyway." His face was grey when he asked bluntly, "Will you stand guarantee for me? With the bank? It's a risk for you, of course. If it doesn't pan out, you'll have to repay the bank and all you'll get in return is a strip of land that might come good some day if the Government change their minds yet again."

"You know I'll do it, because you know I'm hating myself, that I'll have to live all my life out knowing that woman is dead and your son was taken because . . ." George stopped. "But the simplest and best way is for me to give you the cash on the security of the land — for me to play banker."

"Then I'll see a solicitor. Have the land made over to you. For twenty thousand. No, say nineteen thousand, a few hundred more maybe. Whatever is left after I've disposed of the car and my shares. I'll sell you the land for that and then the risk is all yours."

"That's crazy," Winton protested. "The land is worth much more if the highway goes through, and in any case . . ."

"I don't want more from you than that. And I want it legal."

For a moment the two of them stared at one another in silence, then slowly the dark red of anger flooded up into Winton's cheeks. "So now we understand one another. In spite of your talk, you hate me, don't you, Kiley? You think I'm a coward, don't you?"

"Yes."

Winton felt quite calm again. In fact, he knew it was a relief that Kiley no longer pretended to friendship. "I'll get in touch with my bank and lawyers if you'll see yours. Have you a basket for the cat?"

"I'll fix it."

When Kiley came back he was sucking at a long scratch on the back of his hand and carrying a wicker lunch basket. He said shortly, "The brute took a swipe at me. Watch your face when you open the basket. And look — take the cake with you, will you? It's sitting there, leering at me."

. . . . .

Annie was waiting in the garden when he arrived home. "What happened?" she asked.

He told her, sitting on the cane lounge beside her, arching one arm over her while he talked. She didn't interrupt, fixing her gaze on Vicky playing in the pool with Timothy Parks from along the road. Then she said, "It helped, you being

To page 69

LULUBELLE

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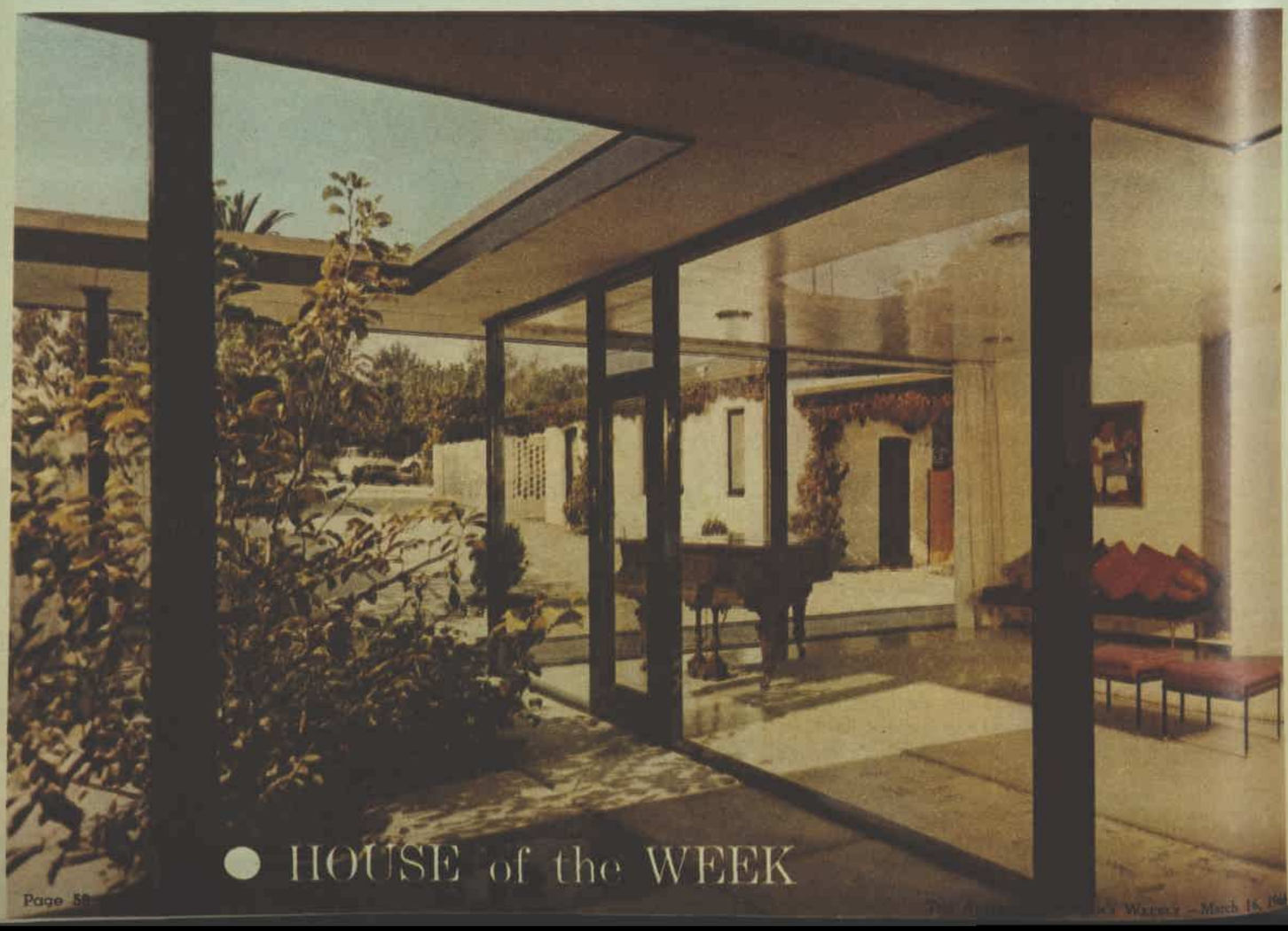
THREE-GENERATION LIVING

● **How to provide harmonious living conditions for members of a family representing three generations was the most important problem that faced architect Mr. R. van Rompaey when he was designing their home, "White Lodge," at Camberwell, Victoria.**

Mr. van Rompaey had to consider his wife, mother-in-law and two (then school-aged) sons in his plans. The problem was solved when they found a block of land which was the original tennis court and part of the garden of an old estate, complete with the original outhouses.

CONVERTED brick outhouses dating back to the 1890s make a cosy cottage (left) for Mrs. van Rompaey's mother, Mrs. A. E. Coote. Behind the partition is a fitted wardrobe and divan bed.

MAIN HOUSE (below), the home of Mr. and Mrs. R. van Rompaey, at Camberwell, Vic., and the cottage are connected by a pergola covered with grapevine. Living-room is in foreground.



● HOUSE of the WEEK

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DINING - ROOM (right), kitchen (behind bookline d, panelled wall), and entrance hall are all one open area. Bedroom wing is to the right of the entrance.

IN designing "White Lodge" at Camberwell, Vic., Mr. van Rompaey's first step was to make the outhouses, which date back to the 1890s, into a habitable and comfortable cottage in which his 85-year-old mother-in-law, Mrs. A. E. Coote, could live.

Originally a wash-house, coal-shed, and toilet for a gardener and handyman, the three-square building was converted for an approximate cost of £1500 ($3000).

Interior and exterior brick walls were painted white and the ceiling was lined with varnished boards.

A partition of varnished wood was built; it now divides what was one long room into sitting-room and bedroom. Wardrobes line the bedroom side and bookshelves and a gas heater line the lower half of the sitting-room side.

Along one wall of the sitting-room is a kitchenette, comprising workbench and cupboards, table-model stove, stainless-steel sink, and refrigerator.

There is also room here for a settee, a cosy rocking-chair, television set, and small folding dining-table and chairs.

A door leads from the bedroom into a tiny but well-appointed bathroom and this in turn into the original toilet, which has been modernised.

So he could personally supervise the building of his own house, Mr. van Rompaey, his wife, and their younger son, Julian, lived in the little cottage during construction.

"There was only room for three of us and even then it was a tight squeeze, so our elder son, Christopher, stayed with my parents and Mrs. Coote stayed with another of her daughters," Mr. van Rompaey said.

During this time a tiny courtyard with built-in barbecue was constructed outside the front door of the cottage. This is enclosed on three sides — the cottage itself making the first wall, the high brick barbecue the second, and the "lacy" brick wall of the adjoining service yard (another innovation) the third.

Barbecue area and part of the service area, where Mr. van Rompaey and his sons keep their workbench and tools, are roofed in with clear perspex. On the other end of the elongated cottage, a vine-covered pergola links it with the house.

Although there is a 70-year gap between the architecture of the cottage and house, and the latter is starkly modern, the two are aesthetically blended.

Most of the walls of the house are of ceiling-to-floor glass but the solid walls are of whitewashed brick, and all trims such as window and door surrounds are of french-polished blackwood to match the cottage.

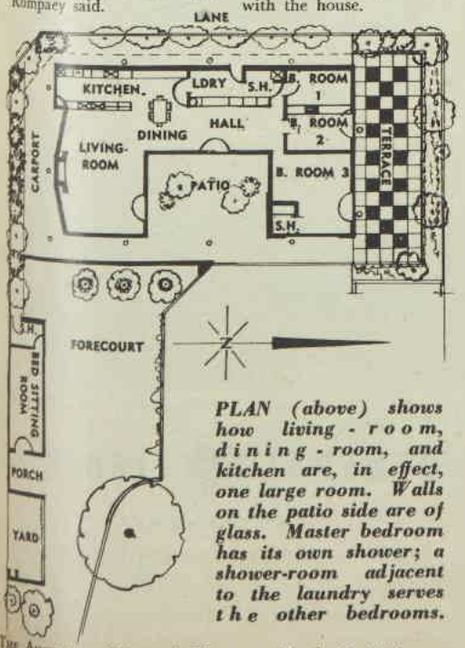
The 19½-square house, which cost £10,000 ($20,000) to build, is designed on free, open lines. The kitchen, lounge, dining-room, and entrance hall are virtually one enormous room.

The lounge and/or kitchen can be secluded by drawing a most decorative curtain right or part of the way across this area.

The curtain (a "long-winter's night project" for

Continued on page 66

Photographs by Mark Strizic and Brian Ferguson



PLAN (above) shows how living-room, dining-room, and kitchen are, in effect, one large room. Walls on the patio side are of glass. Master bedroom has its own shower; a shower-room adjacent to the laundry serves the other bedrooms.

CURTAIN (above) dividing the living-room from the kitchen and dining area was made by Mr. van Rompaey, using fisherman's net, gold gift ribbon, and jewelled discs. A bright red rug complements the black-and-white vinyl flooring and the dining suite. SECTION of the string-colored net curtain (left), against a dark background, shows the decoration.

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MAKE YOUR OWN GARDENING BOOK

GERANIUMS

—new and old favorites

By R. H. ANDERSON

GERANIUMS always attract gardeners with their vitality—their tolerance of hard conditions, but quick response to care and attention. Hundreds of lovely varieties are listed and even the specialist finds it hard to distinguish between some of them.

When making a choice remember that an important point, particularly for plants in pots, is shape. You can generally achieve this by pinching out and training, but some varieties, although producing attractive flowers, are too lanky for pots or bedding.

Most geranium-lovers are interested in the comparatively new strains of zonals known as **IRENES.** These originated in the United States from one outstanding hybrid seedling, and subsequently sports from established plants were developed.

The outstanding feature of Irenes is their free-flowering habit: coming into flower in early spring, they bloom well into autumn, on vigorous, short-jointed plants.

Some good established varieties include **Irene** (large crimson red flowers), **Penny Irene** (watermelon-pink), **Dark Red Irene, Rose Irene** (rich pink) and **Springtime Irene** (unusual pink salmon).

● Two varieties in the same trough — "Dark Red Irene" and "Debonair" — at Morf's Nursery, Belmont, N.S.W.

Among the interesting new varieties being released in Australia are **Lollipop** (clear orange scarlet), **Party Dress** (soft rose-pink), and **Radiant** (coral-rose).

Some geraniums are very effective in **HANGING BASKETS.** They can be grown on their own or enlivened by the company of other plants such as lobelias and convolvulus. Interesting color combinations may be obtained by growing together light-colored variegated ivy geraniums with darker-leaved ones or blending the flower colors of two varieties.

Gardening Book, Vol. 2 — page 313

Make sure you have a good lining of paper-bark or sphagnum moss in the container, and when filling with soil leave enough room at the top for watering. Baskets dry out rapidly.

Ivy-leaved geraniums are particularly suitable, although zonals can be used as well. **La France** (deep lavender), **Galilee** (rose-pink), **L'Elegance** (green leaves edged white and pink), and **Souvenir de Charles Turner** (deep pink) are well-tried varieties.

MINIATURE and **DWARF** geraniums grow to something under eight inches high — many are under six inches. Most form neat compact plants, generously adorned with short-stemmed flowers, and are ideal for pots, window-boxes, edging, or other places where space is a consideration.

There are single- and double-flowering varieties and colored leaves of many sorts. They are grown in the same way as other geraniums, but naturally smaller pots are used, three-in-ones being the most common. Such small containers dry out quickly, so frequent watering is necessary.

More than 100 varieties have been grown, some of the best including **Black Vesuvius** (dark leaves, red or salmon flowers), **Kleiner Liebling,** also known as Little Darling and Tom Thumb (tyrian rose), **Golden Hicover** (vermilion), **Sprite** (leaves with wide ivory-white borders), **Imp** (dark leaves, single salmon-pink flowers), **Fairyland** (silver tricolor leaves), **Nugget** (olive-green leaves, yellow border and orange zone), and **Sanguinea Compacta** (very small and compact, light pink flowers).

Many new varieties are available from nurserymen specialising in geraniums.

Geraniums can be grown as **STANDARDS** or **HALF-STANDARDS** if you are interested in these.

Select cuttings from strong-growing varieties such as **Gustave Emich** and **Paul Crampel,** taking larger cuttings than usual (four to five inches of short-jointed wood) in February or March. Plant singly in three-inch pots. When well rooted train to a stake, pinching out all side growths.

When the pot is well filled with roots, move to a larger size and provide a stout stake.

When the required height is reached (30 inches for full standard; 20 inches for half-standard), pinch out the top of the plant to encourage growth to form a good bushy head.

Apart from the commonly cultivated geraniums and pelargoniums there are many distinct species, some of which are valued by gardeners. Foremost among them are the **SCENTED-LEAVED GERANIUMS,** the leaves of which appeal not only through their fragrance but also by the great variety of leaf shapes and patterns.

The distinctive foliage of these is of value in flower arrangements. The blooms are comparatively insignificant.

The ones most commonly grown are **Pelargonium odoratissimum** (apple-scented), **P. crispum** (lemon-scented), **P. fragrans** (nutmeg), and **P. tomentosum.**

The last-mentioned strikes an unusual note in the garden. Bushy in habit and up to three feet high, it will spread over several square yards under the right conditions. The soft velvety leaves are somewhat heart-shaped and strongly scented with peppermint when crushed. The small white flowers are purple-veined. It likes plenty of water.

Other distinct species include the deciduous **Pelargonium echinatum.**

It is a beautiful plant when in bloom, having large white flowers, the upper petals marked with crimson.

Gardening Book, Vol. 2 — page 314

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plump luscious prunes give that sun rich taste to breakfast cereals

Prunes with cornflakes, or any other cereal, give breakfast a grand new 'wake up' flavour. The tiredest appetites rouse up to their luscious sun-rich goodness. Other fruits come and go but tasty, tender prunes are always in season. Prunes are ready to eat, straight from the 'polycel' pack your grocer is selling now. Go easy on the sugar, just a sprinkle on the cereal is enough, because prunes are packed with natural sugars, the best kind for everyone's health!

AUSTRALIAN DRIED FRUITS ASSOCIATION

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IRISH COOKERY

RECIPES FROM OUR LEILA HOWARD TEST KITCHEN

• St. Patrick's Day is celebrated on March 17, and Irish people throughout the world will be upholding it in traditional style and serving their traditional foods.

THE leprechaun shown at the top of this page is said to represent the luck of the Irish, and is one of the "little people" of Irish folklore. Leprechauns are reputed to be no more than 9in. high, and usually invisible to the human eye. They are reputed to bring good fortune, health, and prosperity.

Although you may not believe in leprechauns, and there is not a drop of Irish blood in you, now is the time to try your hand at some of the simple foods for which the Irish are famous.

We give some of the most renowned Irish dishes in this two-page feature.

Potatoes are used in many dishes in a variety of ways. So, too, is Irish stout; the stout-brewing company in Dublin, which has become part of Irish history, has been in operation since before Captain Cook discovered Australia.

Irish whisky, too, with its smoky, peat flavor, has become world-famous, and is an essential part of Irish Coffee.

IRISH STEW

Two pounds lamb neck chops, 4lb. potatoes, 1lb. onions, 1 pint stock or water, salt and pepper.

Peel potatoes and onions; slice onions thickly, cut potatoes in halves or quarters. Put layer of potatoes in bottom of heavy saucepan, add layer of onions, season lightly; top with layer of meat. Repeat layers until all ingredients are used, ending with layer of potatoes; season each layer. Pour over stock or water. Cover tightly, bring to the boil, then reduce heat and simmer 1½ to 2 hours, or until meat is tender. Shake pan occasionally.

Some localities of Ireland add extra ingredients to this traditional stew for color and extra flavor. Half-pound carrots, scraped and sliced, and 2 chopped stalks of celery can be added; include them in the layers.

COLCANNON

Six potatoes, boiling salted water, 4oz. melted butter or substitute, 1½ teaspoons salt, pepper, 1 finely chopped onion, 1 small cabbage, shredded.

Peel potatoes, cook in boiling salted water until tender; drain, mash with half the butter, add the salt, pepper, and onion. Cook shredded cabbage in a little boiling salted water until tender. Add to potatoes, and mix lightly but thoroughly. Heat in greased pan, but do not allow the mixture to brown. Heap into mound on serving plate. Make well in centre and pour in the remaining butter. Serve hot.

GOLDEN SHAMROCKS

Quarter cup lukewarm water, 1oz. compressed yeast, ½ cup hot mashed potatoes, 2oz. butter or substitute, ¼ cup sugar, 1 teaspoon salt, 1 cup milk, 1 egg, 4 cups plain flour.

Soften yeast in the lukewarm water. Scald milk. Combine potatoes, butter, sugar, salt, and scalded milk; cool to lukewarm. Add yeast mixture and beaten egg. Sift flour, stir in 2 cups only; beat well. Stir in remaining flour (you may need to add up to ½ cup of extra flour); dough should be fairly soft. Knead well on lightly floured board. Place in lightly greased bowl, turn once to grease surface. Cover, let stand in warm place until doubled in bulk, about 1 hour. Punch down, shape into round ball. Cover, let rest 10 minutes. Cut the dough into 4 quarters, then cut each quarter into 6 wedges; form each wedge into smooth ball. Place balls on greased baking sheets, then, with scissors, snip balls almost to centre in 3 places to make shamrock leaf shape; make short snip again in the centre of each leaf. Let rise again until almost doubled in bulk. Bake in hot oven 10 to 12 minutes.

While still hot from oven, brush over glaze made by dissolving 1 tablespoon gelatine and 1 tablespoon sugar in 1 tablespoon hot water.

Level spoon measurements and the eight-liquid-ounce cup measure are used in the recipes in this feature.

IRISH GRIDDLE SCONES

Two cups plain flour, ½ teaspoon each sugar, salt and bicarbonate of soda, ½ cup milk.

Sift dry ingredients, add milk gradually to make a rather soft dough. Turn dough on to floured board, knead lightly 5 minutes. Form into round 1in. thick; cut round into quarters. Cook triangles on a hot, lightly floured griddle-pan or frypan until brown on one side, turn, brown other side. To serve, split, toast, and butter.

POTATO SCONES

One pound potatoes, 4oz. plain flour, 1 teaspoon salt, 2oz. butter or substitute, oil or butter for frying.

Peel potatoes and boil in usual way until tender. Drain well, then push through sieve. Sift flour and salt, rub in butter, then add potatoes. Roll out on lightly floured board to ¼in. thickness. Cut into rounds or triangles, fry in a little hot oil or butter until browned on both sides, turning once.

***GOLDEN SHAMROCKS:** Serve these crisp little rolls as a surprise treat for lunch on St. Patrick's Day.*

Color picture by Don Cameron.

IRISH COFFEE

For each serving: Put 1 to 2 ounces Irish whisky into pre-warmed mug or strong stemmed glass; add 1 to 2 teaspoons sugar. Stir in strong, hot black coffee to ½in. of top. Top with lightly whipped cream.

You drink the hot, flavored liquid through the coolness of the cream.

POTATO SOUP

One pound potatoes, 1 tablespoon butter, 2 pints stock, 1 onion, ½ pint milk, salt and pepper, chopped parsley.

Peel potatoes and onion, slice thickly. Saute in heated butter 10 minutes, but do not allow to brown. Add stock, cook slowly until potatoes are tender. Force all through sieve, then return puree to saucepan. Add milk, season to taste, heat again gently. Serve with a little finely chopped parsley.

Continued overleaf

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IRISH COOKERY . . . *continued*

MUSSEL SOUP

Three to four dozen mussels, ½ cup white wine or cider, 1 chopped onion, few sprigs parsley, extra 2 onions, 1 stalk of celery, 2oz. butter, ½ cup plain flour, 2 pints of milk, salt and pepper.

Clean mussels, put into large saucepan with the wine, chopped onion, and parsley. Cover, steam mussels, shaking pan frequently, until they open. Discard any that do not open. Strain liquid into bowl and reserve. (Strain through several thicknesses of muslin or cheesecloth to make sure liquid is clear.) Remove mussels from shells.

Saute the extra onions, chopped, and chopped celery in the hot butter 3 or 4 minutes. Stir in the flour; cook, stirring, for 2 or 3 minutes. Gradually stir in the scalded milk; stir until liquid boils and thickens, then simmer gently 20 minutes. Strain, then return to pan; add the reserved liquid from mussels, cream, and mussels, heat slowly. Season to taste; a little grated nutmeg can also be added.

POTATO BREAD

Three medium to small potatoes, 1oz. compressed yeast, 1 tablespoon butter or substitute, 1 tablespoon sugar, 1 dessertspoon salt, 5 to 5½ cups sifted plain flour.

Peel potatoes and boil until tender in just enough water to cover. Mash them in the water they were cooked in, or puree in electric blender. Measure off 2 cups, let cool to lukewarm. Crumble yeast into ¼ cup of the potato liquid; to remaining 1¾ cups add the butter, salt, and sugar. Add the softened yeast and half the flour, beat well until smooth. Add remaining flour gradually, beating well after each addition. Turn out on to lightly floured board and knead till smooth and elastic. Place in greased bowl, turn once to grease the top; put to rise in a warm place until double in bulk (about 1 hour). Divide into 2; shape into loaves and place in greased loaf-tins. Let stand in warm place until double in size; bake in moderately hot oven 35 to 45 minutes.

IRISH SODA BREAD

Four cups plain flour, 1 dessertspoon bicarbonate of soda, 1 tablespoon sugar, 2 teaspoons salt, ½ teaspoon cream of tartar, 1½ cups sour milk or buttermilk, 1 tablespoon melted butter.

Sift together flour, soda, sugar, salt, and cream of tartar. Mix well, add sour milk; stir with fork just until dry ingredients are moistened. Turn out on to lightly floured board, knead lightly until smooth. Shape dough into a ball, place on lightly greased baking sheet. Flatten into 7in. circle. With sharp knife mark into quarters, cutting ½in. deep. Bake in moderately hot oven 30 to 40 minutes, or until top is golden and loaf sounds hollow when rapped with knuckles. Remove to wire rack, brush with the melted butter; cool.

IRISH BARMBRACK

Three and a half cups plain flour, ½ cup sugar, pinch salt, 1 teaspoon baking powder, 3oz. butter or substitute, 1½ cups chopped raisins, 1 1-3rd cups sour milk, 1 egg, ½ teaspoon bicarbonate of soda.

Sift together flour, sugar, salt, and baking powder. Rub in butter lightly, add raisins. Beat egg, add milk and bicarbonate of soda. Add to dry ingredients, mixing only until moistened. Spoon into well-greased 8in. cake-tin, bake in moderate oven 50 to 60 minutes; cool. Serve sliced and buttered.

RICH FRUIT PUDDING

Half pound brown sugar, 1½lb. mixed fruit, ¾lb. mixed peel, ½lb. finely shredded suet, ½lb. sifted plain flour, ½lb. white breadcrumbs, 4 eggs, ½ pint stout, grated rind and juice of 1 lemon, ½ teaspoon cinnamon, 1 teaspoon mixed spice, ½ teaspoon ground nutmeg, pinch salt.

Mix together all the dry ingredients. Beat eggs, add lemon juice and stout. Add to dry ingredients, allow to stand overnight. Next day, fill into large greased pudding basin (mixture should three-quarters fill basin). Cover with greased greaseproof paper and pudding cloth; boil 6 hours.

Note: If made some days before it is to be served, reheat pudding for 2 hours on day of serving.

TREACLE BREAD

Two cups plain flour, 1 teaspoon bicarbonate of soda, ¼ cup sugar, 1 teaspoon salt, 3 dessertspoons butter, 1 dessertspoon treacle or molasses, ¼ cup buttermilk.

Sift flour, bicarbonate of soda, sugar, and salt into bowl. Work in the butter with the hand until well blended. Add the treacle or molasses and buttermilk. Knead until quite smooth; roll out to ½in. thickness on lightly floured board. Cut into rounds and place on buttered and floured baking tray. Bake in moderate oven 20 minutes or until lightly browned. Serve hot or cold with plenty of butter.

IRISH PANCAKES

Two egg-whites, 4 egg-yolks, 1½oz. butter, little nutmeg, ¼ cup cream, 3oz. plain flour, castor sugar.

Beat egg-whites lightly with yolks, add warmed cream and melted butter. Sift flour and nutmeg, make well in centre, and add liquid; mix to smooth batter. Fry the pancakes in the usual way; roll and sprinkle with castor sugar; serve at once.

CREAMED CABBAGE

One firm cabbage, 1 cup cream, 1½ dessertspoons flour, salt and pepper, nutmeg, 1½oz. butter.

Cut the cabbage down the middle, remove the hard stalk; cut into quarters. Plunge into saucepan of boiling water, cook 5 minutes. Drain, run under cold water. Drain again, and slice across the grain into ½in. strips. Place butter in saucepan and when it has melted add cabbage. Cook a few moments, stirring. Add salt, pepper, and nutmeg and shake in flour. Blend in flour thoroughly, then add cream. Stir again, then cover tightly and simmer gently 25 to 30 minutes. Serve at once.

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Serve these with coffee

• A colorful confection to serve with after-dinner coffee wins first prize of $10 in this week's regular recipe contest for readers.

CONSOLATION prizes of $2 each are awarded for an unusual grape and almond pie and for deliciously savory potato puffs with chicken flavor.

MALT FRUITIES

Eighteen finely crushed malt biscuits, 15 marshmallows, 4oz. glace cherries, 2oz. each of preserved ginger, raisins, nuts, ¼ teaspoon vanilla, ½ can condensed milk.

Cut marshmallows into quarters, chop nuts and ginger, halve cherries. Mix well together with remaining ingredients.

Mixture can then be shaped into small balls and rolled in coconut; or shaped into long roll, wrapped in waxed paper or foil, and chilled. To serve, cut into slices.

Keep in refrigerator and use as required.

First Prize of $10 to Mrs. K. Hill, "Llanfair," Pingelly, W.A.

GRAPE TART

Pastry: Eight ounces plain flour, 5oz. butter or substitute, 1 dessertspoon castor sugar, 1 egg-yolk, little cold water.

Filling: Five ounces castor sugar, 2½oz. ground almonds (or marzipan meal), 2 egg-whites, grated rind ½ lemon, ½lb. washed and stoned grapes.

Pastry: Rub butter into sifted flour until mixture resembles dry breadcrumbs. Add sugar, egg-yolk, and sufficient cold water to make a firm paste. Chill 30 minutes. Knead lightly on floured board, roll out and line 8in. pie plate.

Filling: Mix together lemon rind, castor sugar, ground almonds, and egg-whites to make a soft paste. Beat together one minute, then spread into base of pastry case. Cover with prepared grapes. Use any leftover strips of pastry to make a trellis over top of grapes. Bake in moderately slow oven 1 hour; dredge with icing sugar when cool.

Consolation prize of $2 to Mrs. J. Scales, 55 Burnell St., Fivedock, N.S.W.

POTATO PUFFS

Four chicken bouillon cubes, 2 small eggs, ½ cup self-raising flour, 4 tablespoons evaporated milk, 2 tablespoons chopped parsley, ½ cup grated cheese, ½ teaspoon salt, pinch cayenne, 2 medium potatoes, oil for frying.

Crumble chicken cubes into bowl. Add eggs, flour, and evaporated milk; stir well. Grate potatoes and add with parsley, cheese, and seasoning. Mix thoroughly. Drop by teaspoonfuls into hot oil and fry until golden. Delicious as a hot savory snack, or serve with golden chipped potatoes and green vegetables for a light meal.

Consolation prize of $2 to Mrs. M. Kerr, 44 Alfred Rd., Claremont, W.A.

MALT FRUITIES are a delicious confection. See recipe.

HOME HINTS

• Readers win $2 for each of these useful household hints.

AS a substitute for celery in Chinese cookery, shredded cabbage or the stalks of silver beet are excellent and usually cheaper. Also, the use of thin slices of undercooked choko gives the effect of bamboo shoots. — Mrs. B. Warner, 8 Midson St., Stafford, Qld.

★ ★ ★

If you want to paint your staircase and use it before it is properly dry, paint every second step, allow to dry thoroughly, then do the alternate steps. Leave a notice at bottom of stairs to warn absent-minded family and friends.— Mrs. A. Daly, 9 Baines Place, Lyneham, A.C.T.

★ ★ ★

A cut tomato will remove ink stains if rubbed well on linen or cotton articles. Wash in the usual way. — Mrs. E. A. Rebbins, High St., Cranbourne, Vic.

★ ★ ★

Tender seedlings can be raised in orange skin halves. When grown to a few inches in height, slice off the bottom of orange and the whole can be planted without damaging the roots. — Miss E. Chambers, Weddin St., Grenfell, N.S.W.

★ ★ ★

Cocky chewed through the perches in his cage very quickly and we were continually renewing them until we obtained a very large thick bone from the butcher, and fastened it in the cage with thick wire. Cocky now has a very good perch which defies all his attempts to chew through it. — Mrs. K. Butler, 95 Howe St., Lambton, N.S.W.

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● HOUSE of the WEEK

BEDROOM WING (above), to the right of the area behind drawn curtains, in Mr. and Mrs. van Rompaey's home.

. . . *Continued from page 59*

Mr. van Rompaey, who made it) is the focal point of conversation when newcomers visit the house, but, to quote Mrs. van Rompaey, "It nearly drove me up the wall while it was being made."

"For weeks on end we tripped over what seemed like hundreds of yards (it was in fact only 30 yards) of coarse black and string-colored fisherman's net, strung out all over the floor."

First Mr. van Rompaey threaded the net with vertical bands of gold ribbon. Then he stuck multi-colored jewels to either side of gilt dog tags and sewed these on to the curtains at three-inch intervals.

"I don't want to suggest that anybody else's husband does this, for the sake of his wife's sanity — but I have to concede it is the piece de resistance in our home!" she said.

All the other curtains throughout the house were also made by Mr. van Rompaey, who admitted it was a tedious job ("Bless the inventor of the sewing machine!" he added). Of white nylon net, with a separate lining of black polished cotton, they give a soft cloudy-grey effect to the rooms. The net curtains can be drawn alone, to filter strong sunlight, or if desired can be drawn with the lining when privacy is required.

Another unusual feature in the lounge is the concave south wall and fireplace. This was planned partly to give easier outside access to the adjacent carport but also to improve the acoustics in the room — for here Mrs. van Rompaey, who is musical director at the Methodist Ladies' College, Elsternwick, keeps her lovely grand piano.

The 10ft. wide floor-to-ceiling curved surround of the fireplace is made of tiny white mosaic tiles and has a broad hearth of black terrazzo.

It is placed about two feet out from the wall. Recesses behind either end provide ample storage space for fuel in one end, books and magazines in the other.

A wall of cupboards, with a recessed oven on the kitchen side and bookcase and cupboards on the lounge side, is all that separates these two rooms.

There are thirty feet of cantilevered cupboards, topped with a white laminated bench, on the opposite wall of the kitchen.

Recessed in this at one end are the sink and stove; the other end serves as a sideboard in the dining area, and the space between for food preparation.

A second set of cantilevered cupboards, well above the bench to allow room for working, have solid doors in the kitchen and glass ones in the dining-room. Here the van Rompaeys display heirloom china and glass.

At the opposite end of the shallow U-shaped house, the three bedrooms and Mr. and Mrs. van Rompaey's dressing-room (which leads into their bathroom) run in a line behind a glass exterior wall overlooking a terrace.

The checkerboard effect created with black and white marbled vinyl tiles in the interior is repeated on the terrace with alternating slabs of white concrete and squares of large black pebbles, embedded in concrete.

Because this area is sheltered by the high, vine-covered boundary walls, it is an ideal spot for the family to play one of their favorite sports — table tennis.

Cleverly utilising every available bit of space on the limited site, Mr. van Rompaey has erected a ladder here which gives access to the flat roof for sunbaking.

Although the boys' bedroom is really one big room, divided down the middle with built-in wardrobes, leaving space for an adjoining doorway, each has a separate entrance.

Like their parents, they have a glass door leading from their bedroom to the terrace and share a small bathroom, across a passage, which is built in one unit with the laundry.

—*PATRICIA PECK*

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Book for home-lovers

● Recently published is an extremely comprehensive guide for all would-be home decorators — "Australian Home Decorating Ideas," by Ayleen Lewis.

SPECIALLY geared to Australian demands, the book contains helpful suggestions for color and furnishing schemes, and also a wide variety of factual information on the practical aspects of all forms of decorating.

The planning and layout of every room in the house is carefully considered, with special emphasis placed on storage and space-saving.

Furniture arrangement, suited to individual room shapes, and floor treatment, considering the practical and effective merits of tiles, carpeting and timber, are dealt with separately and extensively.

At the beginning of the book is an explanation of the use of the color wheel, invaluable when planning schemes. There are also suggestions for focal points on which to base your color schemes.

The chapter on outdoor living has suggestions for doing up and beautifying the tiny courtyards that are such a feature of the little terrace houses found in Australian cities; it gives a number of solutions to the ever-present problem in this climate of providing shelter from the heat of the sun without detracting from its light value.

There are also ideas for dealing with large blocks of land, and for planning outdoor entertainment.

The book is lavishly illustrated with color and black and white photographs and diagrams.

"Australian Home Decorating Ideas" costs $1.60, post free, and is a really worthwhile investment.

Available from The Macquarie Color and Technical Service, 32 York St., Sydney; 276 Collins St., Melbourne; Garling St., Hilton Park, Perth; 121 John St., New Hindmarsh, Adelaide; Nudgee Rd., Hendra, Brisbane.

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Picture by Mr. J. O. Colahan, Beaumaris, Vic.

SABOTS like painted butterflies flutter colored sails on the Yarra, where even in winter their bright wings hover over the grey waters between Princes Bridge and Swan Street Bridge for "frostbite" regattas. Sabots are an 8ft. training-class yacht, sometimes skippered by eight-year-olds.

Boats: at play, and workaday

THE workaday lines of the cray and scallop boats (right) resting in the haven of The Gulch at Bicheno, on Tasmania's east coast, contrast with the skittish gaiety of the little sabot-class yachts, pictured above, skimming along Melbourne's River Yarra.

Bicheno is a thriving fishing and tourist village on the east coast, about half way between Hobart and Launceston. It has a mild winter temperature, and is sometimes referred to as Tasmania's Gold Coast.

Once Bicheno was a whaling station, and the remains of the old whaling depot can still be seen.

Picture by Mr. Owen Hughes, of St. Mary's, Tas.

BEAUTIFUL AUSTRALIA

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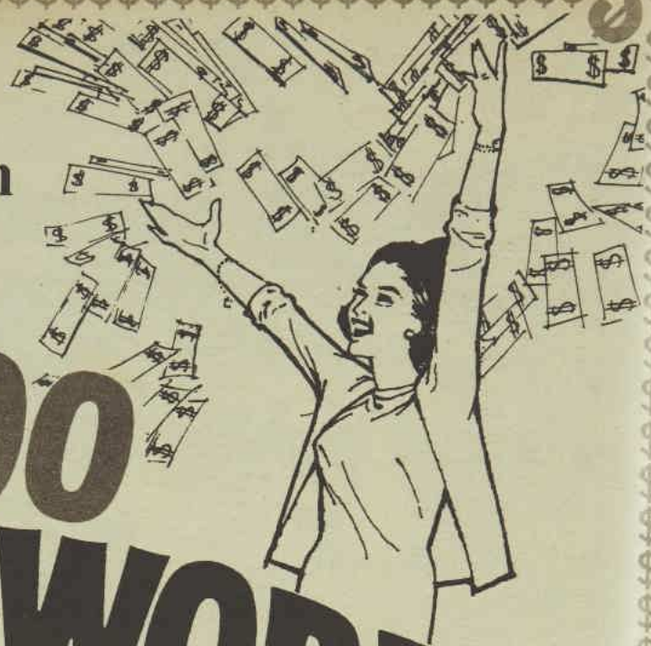
You don't have to be a contest wizard to win a dollar fortune!



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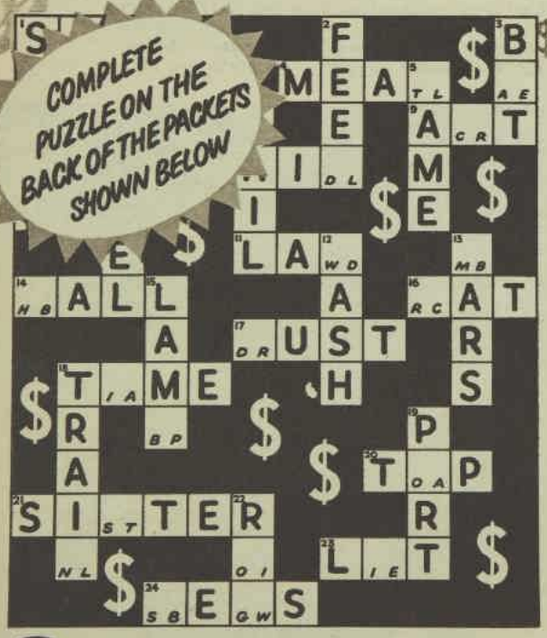

Have a try now! Use your wits and see what fun it can be (you'll find the full puzzle on special contest packs of Super Rinso, Omo, Persil and Surf).

HERE'S HOW IT'S DONE

The idea is to complete the words in the puzzle by carefully studying the clues and then printing the missing letters in the spaces. The letters required to make up the correct word must be selected from the letters appearing in small print in the appropriate squares; e.g., the correct answer to 4 Across must be either "meat" or "meal." *The solution to every clue is the only word which is truly appropriate.*

SAMPLE CLUES ACROSS:

4. The . . . . would be eaten by any hungry animal.
9. Anyone on stage who can entertain an audience has an . . . .
11. The boy's parents were disturbed to learn that his girl friend hated the . . . .
14. Dancing sometimes takes place at a . . . .
16. Animal lovers prefer a dog to a . . . . although some homes have both.
17. A car loses its value when it becomes covered in . . . .
18. It's not necessary to have a knowledge of horses in order to . . . . one.
20. It's not unusual to see a golfer . . . . a ball.
21. You should be able to rely on one to mind the children.
23. The house was seldom . . . . and had never been tenanted.
24. She . . . . to clothe her children.

SAMPLE CLUES DOWN:

2. It is not dangerous to . . . . a savage lion if it is caged.
3. Some cricketers never . . . .
5. A . . . . bull can be ferocious at times.
12. The office boy who doesn't . . . . very often won't impress the boss.
13. Families of men who have been to . . . . are glad to see them safely home.
15. The shepherd could not locate a single sheep. Knowing a wolf must be near he kept a tight grip on his . . . .
18. He identified the marks on the ground as a wagon . . .
19. A polite actor would not criticise the . . . . which was offered him.
22. He was told to . . . . the boat but not travel any distance in it.

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Continued from page 57

CRIME OF SILENCE

able to get him the cash, I mean. Didn't it? To make you feel better?"

"Yes."

She asked abruptly, "Where's the cat?"

He told her, "I left it at a little tea-room. It was a clean little place, and the woman looked kind and there was an older woman . . . probably the younger one's mother . . . sitting out in the sun in a little garden at the side. The place was attached to a filling station, I expect," he didn't know why he was going into so many details, but he couldn't stop the eager flow of explanation, "I expect the younger woman's husband runs the garage part and she runs the cafe, and the mother just nods in the sun and helps perhaps with a little washing-up. I let him out of the hamper and put him just inside the fence round the garden. No one saw me . . ."

He spoke in self-congratulation, believing the statement to be true.

. . . . .

At five-thirty the phone went again. Kiley said without preamble, "I've sold the car. I made an agreement I keep it for one week but get the cash for it now."

"You could always have borrowed mine, or our station waggon."

"Thanks, but no. I'll need nineteen thousand one-fifty. How does that strike you?"

"Crazy. The land's worth much more."

"Nineteen thousand one-fifty's my price for it. I'm going to lose on the shares—they've dropped — but it can't be helped."

"Nineteen thousand one-fifty, then," Winton said.

George was suddenly seeing the cabinet in the big glass-walled room, and Kiley alone in the silent house with nothing to do but pace up and down and look out through the glass wall at the house beside him. He asked sharply, "Kiley, what about your job?"

"What about it? Oh, I see . . . I've plenty of time owing me and I want to keep out of town. I know too many people who'd wonder what I was up to if I passed them without a word. And that goes for our local copper, too."

"So you're alone in the house? Well I'm coming over. I'll throw a few things into a bag and I'm staying over with you till Robin comes back."

"I'm supposed to be grateful, aren't I? And I know why you're offering, but . . . let's be frank. I don't want you under my feet. That's all there is to it. Besides . . . I'm going to ask your help in another direction. You did offer any help . . ."

"Well?"

"Perhaps you'd best come here and I'll explain in person. I don't want to leave here now. Two reasons, the first being another message might come. I don't want to delay getting it. Second reason — next door."

. . . . .

Annie got out of the car first. Winton stepped out to stand at her side, whistling the big dog to heel. Margold had jumped into the car as they were leaving the house and Winton was glad now. It gave him a feeling of safety against watchers in the night on the mountainside to have the big alsatian there at his side.

They went up the path and rang the bell. The chimes sounded sweetly through the night, but they weren't answered. George let them sound again. He said, "There's something wrong. He wasn't going out. He was afraid another message would come. Annie . . ."

"Go round to the back."

"Yes. You stay here in case he comes."

He found a concrete path leading round the side of the house. He went quickly, the big dog padding silently at his side, and as he rounded the house and faced the back of it, he could see the door was open and light was spilling out over a small concrete terrace.

Then he saw the flickering light that showed for one instant behind the shuttered glass of the other house. He felt suddenly sick with panic. His throat rasped on the words when he called the dog. He groped his way toward the fence and felt there for the gate in the hedge. There was no sign of life now, but when he reached the house he could see the back door was ajar and the dog growled.

Winton put his hand gently on the door and let it swing inwards. The dog snarled then, and blinding light flashed over them both.

Then Kiley's voice, high, excited, exclaimed, "You scared the wits out of me!" Then he snapped, "Quieten that brute!" as the dog snarled again.

George's hand on the dog's neck silenced it. Kiley said then, on a quieter note, almost apologetically, "I keep going back. Somehow I can't believe it, even now. Mad, isn't it? Stark, raving mad, yet I can't stop it. I keep expecting her to be alive the next time I go in."

George said sharply, "Annie insisted on coming, too. When you didn't answer I was afraid something had happened to you."

"I'm sorry," Kiley spoke almost humbly. "Is she round the front? I'll go through the house and let her in. But I wish you hadn't brought her. I don't want to drag her into this."

"She insisted." He didn't add that when Annie insisted on something it was useless resisting.

Kiley moved inside his house and Winton made himself follow. He was glad when all three of them were in the huge lounge. Kiley went over to the glass wall and drew the golden taffeta curtains over it so that the room became suddenly warm and glowing, then in a sudden excess of hospitality that George found strangely pathetic, drawing him again from dislike to something approaching kinship with the other man, Kiley began to press drinks and food on them.

Kiley said, when he finally settled, "I've been looking through the reports of the Griffen case. I had the office send up all we wrote about it at the time the thing broke." He leaned forward, his pale gaze flickering from one to the other.

"You were both given a definite time to be there and very little time to make it in. They're likely, aren't they, to stick to plans that were successful last time. A rush journey over little time and then . . . if they stick to what they did in the other cases, the place they'll make me head for will have lockers of some sort. There's no station within a short distance of here. Nothing but the surf sheds at Warrain, and that's twenty - five minutes' drive from this house, if you speed and have a clear road."

Kiley's pale eyes were glittering. "Listen, it would be easy for you to hang round in the dressing sheds. You know what those places are — just showers, toilets, lockers, a few benches . . . there are people coming and going the whole time. No one notices anyone else. You could stay there all day, keeping the lockers in sight and . . ."

Winton shook his head.

"No. You're gambling with Robin's life. They'd look the place over themselves, long before they rang you to come with the money. They'd see me and recognise me and . . . it's impossible."

"In swim-trunks, you'd look different. You could sleek your hair back instead of having a side parting the way you have now. You can stretch out on a bench and pretend to be sleeping; use the showers — anything you like so long as you keep those lockers in sight. "It's the one way I can see of getting a lead on them."

"You're right, I suppose. It's a good plan really."

. . . . .

It was a repetition of the previous morning — the shrill ringing of a telephone bell, the sharp awakening, the groping for the phone and a mumbled "hello. "I'm frightened so for Robin and . . . Evan won't tell me what he's going to do, and I'm terrified he'll do something mad. You don't know Evan like I do! I want to know what he's going to do. When I went back last night to ask what was happening, he was excited. I know him so well that I know that means he's planning something."

"It's all right," he said. "There's won't be anything foolhardy . . ." even as he went on speaking soothingly to her he was wishing he could tell her the truth.

"So he's not going to be stupid after all," Miriam said. "I'm glad he's not older — Robby, I mean. That he doesn't know he's a prisoner. I've always feared that, being a prisoner, I mean. I can't even stand being shut up in four walls. Did you know Evan put in that glass wall just because I wanted to be able to see all the outdoors and feel I wasn't in a room at all? The room I have here has big windows, too. I can see the clouds all day and at night I don't pull the curtains and there are the stars . . ."

"Miriam, you're alone, aren't you?"

"So you've seen through me ringing up like this? You know I just had to have someone to talk to?"

"Why don't you go back to Comboroo?"

"No! We'll only fight and here I've my work. I'm sorry I rang so early. Tell Annie I'm sorry we've dragged everything up again for you both."

"Miriam," he urged, "come over here to us."

"No. There are rehearsals. I'll be fine."

. . . . .

The kidnappers were following the pattern they had set in his own case. Kiley reported that the third phone call had come, telling him to pack the money into a suitcase.

On Thursday morning George drove back to Comboroo with the money in a briefcase on the seat beside him. He had made no attempt to parcel it up because, as Kiley had demanded should be the case, there was only nineteen thousand and one hundred and fifty pounds. Kiley would have to add the remainder and parcel it as instructed.

Kiley looked tired and strained, his long chin unshaven, as he opened the door.

He said, "Come on in. Want a drink? If so, you'll have to settle for ginger ale. I threw the rest down the mountainside to settle the question of whether I'll be drunk or sober when the call comes. That fix your mind? Next door . . ." he paused, "had a visitor. I forgot to tell you. One of the solicitors who's trustee for the old woman's estate. It was about the rent I expect. He didn't stay long. I expect that's why she wanted the blasted cream cake. It's just the sort of thing she'd think of — to hand him a crumpled cheque with one hand and a soggy piece of cream cake with the other. She was a nasty little creature. I've had it out of Miriam that she got a fair bit of Miriam's salary for the information she doled out; for the promise to sign that statement. I suppose if I'd found out she'd have touched me for a bit more to swear herself blue in the face that Miriam was an unfit mother during the month she was here before Miriam walked out on me."

George asked suddenly, "What about her mail? There could be other appointments she made . . ."

"It isn't delivered. We have to go into the post office and I can't ask for hers without having questions asked."

KILEY looked vaguely round the room, then said abruptly, "When all this is over and the mess over her death is finished I'm pulling up stakes. There's nothing to keep me here except my job and I can find better. I should have gone years ago, only I was born here; I had that land here; I was in a rut, you could say, and I couldn't see anything better than buying the paper eventually and staying here for good. Maybe Miriam and I can get together again and work something out."

"I'll need your address. If the land comes good there'll have to be an adjustment made in the price I paid."

"Save your breath. You might lose your money. You might make a killing. It won't concern me and I don't want anything from you bar what I'm taking now."

George pushed the briefcase across the table between them. Kiley just nodded and said, "The call might come any time now I've been told how to parcel it up. How about you getting along and moving into that dressing shed?"

"As you like."

. . . . .

The tense excitement of the first few hours had slowly given way to a lesser excitement that had dwindled to a faint irritation, then to tiredness and finally to an exhaustion of senses that had several times sent him to the verge of sleep, only to jerk himself awake in heart-jumping panic, his frantic gaze turning again to the blank wooden faces of the lockers opposite.

He hadn't thought about food in the beginning and was

To page 71

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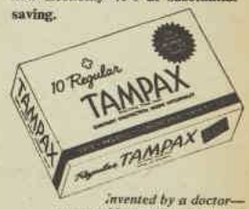

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surprised he could later grow hungry. He went out then and bought dry tasteless sandwiches from the beach kiosk, with one eye alert to the entrance of the dressing sheds, but there was no sign of Kiley and finally it was time for the place to be closed for the night.

He wondered, as he backed his station waggon from the parking lot and started back toward Comboroo, if he would be missed the following day if he never turned up — if Kiley would turn from the lockers, his gaze searching for him.

He realised that he wouldn't be out of it when he had done his part. Kiley neatly tricked him. Perhaps unintentionally, but had tricked him just the same. He, George Winton, would be the only one who would see who came to the locker when Kiley left the money. He would be the sole person who could describe the man. He would have to give that evidence to the police; perhaps even later on in a court of law. And the police would surely remember those rumors of nine months ago when Victoria had gone.

So, whether Kiley had intended it or not, in spite of his promise to remain silent about Victoria, the Wintons would have to tell the whole story to the police.

He turned slowly on to the mountain road, his mind busy with plans to get Annie and Victoria out of the centre of the nightmare ahead.

THE Kiley house was a blaze of lights as George pushed the door wide and walked into the big lounge. The curtains were drawn back so that the glass wall was a sheet of darkness across the dimly lit room. Against the darkness were two figures — a man and a woman.

For a moment George stood there awkwardly, wondering if he had walked in on a reconciliation, or on a quarrel. He said feebly, "Well, it didn't happen. I mean, you haven't had the call to deliver it yet."

Kiley said, "Oh, yes, it did. It came at four o'clock."

George said, "So you were wrong and it was a different spot."

"A motel. A motel room. I was to go there and there'd be a key in the door and I was to walk in and leave the money on the bed and walk out."

George felt abruptly the rage and desire for revenge that he hadn't been able to feel before. Now that the ransom had been paid and the kidnappers had got away with it he felt a wild rage that they had escaped his eyes; a wild regret that now he would never be able to describe one of them. "The boy?"

"Safe and well. He's at a farm near Clareville."

"You mean you haven't checked? Been out?"

Kiley said abruptly, "Miriam, clear out of this."

She went without speaking and Kiley's gaze followed her till she had gone, then he said, "I've something to tell you. I've not apologies to make because . . . they'd be an insult in the circumstances. I wouldn't have told you but for . . . but leave that for the moment.

"I went as I was told to that motel room. The key was in the door, so I turned it and went in. It was the usual sort of place. You know, a single bed, chest of drawers, but then you're in the business, so you'll know. And there was a shower off it, though I didn't notice, then. I put the cash down. I was angry, and feeling a bit sick, at the way I'd been outwitted. There was a

Continued from page 69

CRIME OF SILENCE

phone there, too. I didn't try to touch it. I went on out.

"And I couldn't get away. I'd parked near the office because of course I didn't know where the room was. Room number eight, the voice told me. I had to find it. And there was another car parked behind me with luggage all over the place and a man and woman and a swarm of kids hanging round. I had to wait while they shifted some of the luggage and got out of the road. I was sweating. I got into the car finally and I could see the door. Of number eight. In the rear vision mirror. And I saw a woman come running out and get into a little car."

"A woman?"

"Miriam. I was out and running toward the car before I had time to think.

"She'd been in the shower recess, so she told me. She'd heard a car start up somewhere outside and leave and she thought that was me and it was safe to move. So she came on out. You see, George, there wasn't a kidnapping at all. Not what you could call kidnapping, and now we've got to throw ourselves on your mercy.

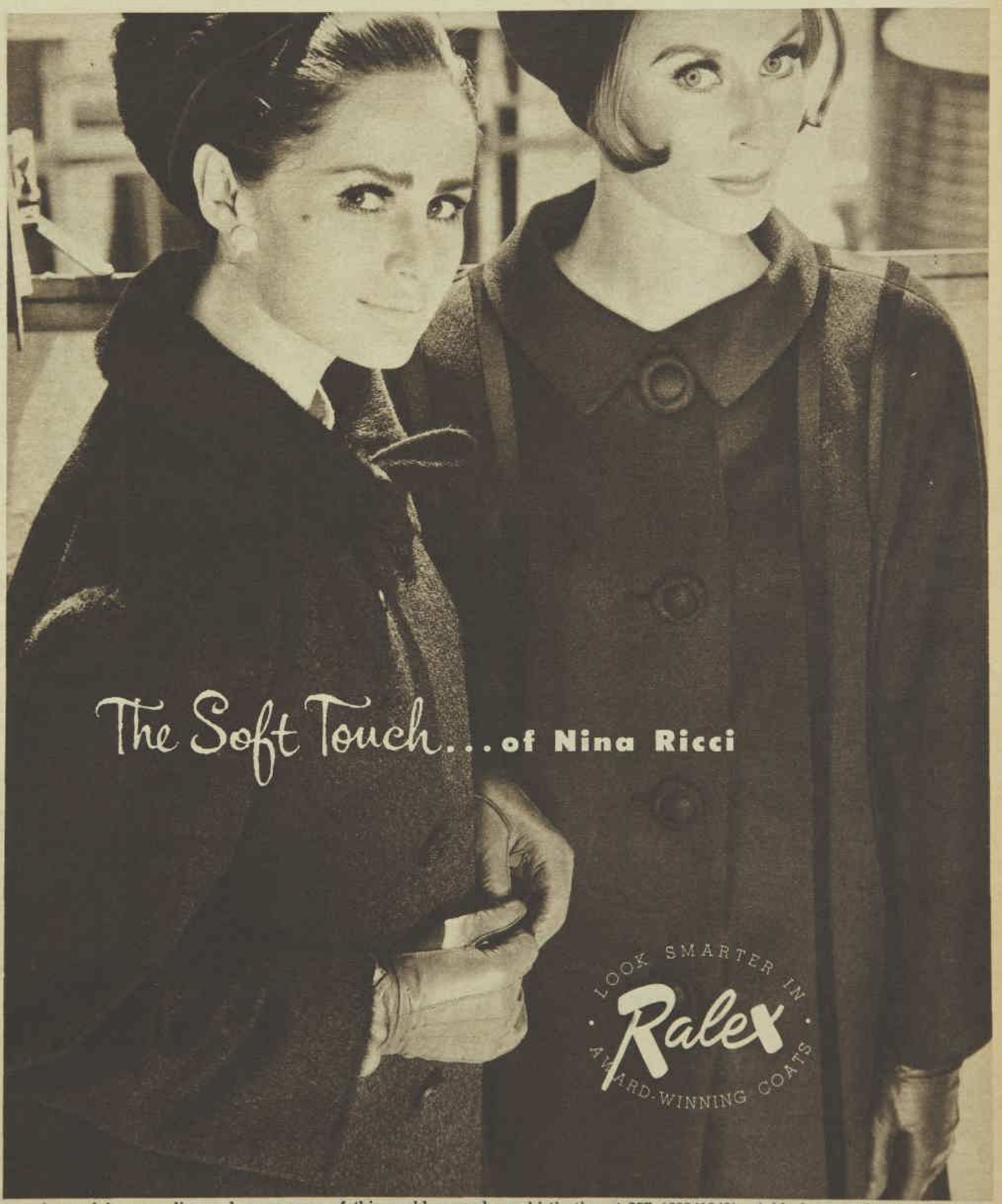
"Miriam wanted Robin's custody and was paying Irene to help her get it. She made a deal with Irene. Irene was going to sign a nice little document painting me redder than the devil and was going to hand Robin over to Miriam as soon as I was out of the road at a convenient moment. With Robin hidden from me and with that signed statement in her hand, Miriam was going to court to demand custody of the kid.

"Irene rang her Sunday; told her to come Monday night as I would definitely be out of the road. Miriam turned up as planned and then Irene suddenly developed cold feet. She was afraid of what I would do. Miriam could only have the kid if she tied Irene up so I would think Irene had no part in the job.

"Listen, George, Miriam was in a panic. I told you she gets hysterical easily, didn't I? She agreed. She didn't realise till she was on her way to the farm — it belongs to her cousin Alex — that she'd put herself in an impossible position. She worked it out, and was almost certainly right, that Irene was going to tell me Robin had been taken by force and that if I liked to pay up nicely — after all, I was rich, wasn't I, George? — she'd go to court and tell a beautiful story of being bound, gagged, and whatever I liked. The court wouldn't look kindly on such violence, would it?

"By then it was too late, of course. Miriam decided to go ahead with her plans anyway. She left Robin with Alex and his wife and Alex rang me up — it was just coincidence he rang when my lights went on that way, George — to tell me he had Robin and would ring again the following morning. Alex was excited — he didn't give his name at first — just blurted out that they had Robin. He expected me to say something — that we'd

To page 72



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Continued from page 71

CRIME OF SILENCE

talk. When I slammed down the receiver he thought Irene had told me everything and I wasn't going to talk to him, so he didn't even bother ringing me back again that night.

"Then I rang Miriam and told her Irene was dead. She came on out in panic. She thought at first I must have roughed Irene up in rage and killed her. Then Miriam found she was responsible.

"She decided to play along with the idea it was a kidnapping. She thought she could get away with it. That no one would find out the truth. And I caught her."

He turned, looking at the other man, his pale eyes blank. "It was an accident, George. If anyone was to blame it was Irene herself. Miriam's not going to prison, George. She's not even going to be questioned by the police and maybe blurt out something in hysteria that she can't fight down. Listen, you were silent enough when it suited yourself about something that concerned you and Annie. You're going to be silent about this. Aren't you? You're going to go away from here and forget you ever heard of us or Irene Suttle or anything else."

"You're going to leave her in there? Till someone eventually finds her?"

"I'm going to get rid of her. It's the only thing to be done. She came here out of the blue and she can go back into the blue. I doubt if anyone here's going to miss her. She had that place on a weekly tenancy which allowed her to shoot through any time she wanted. I got that out of Miriam. Irene told Miriam about it when she first landed here. She told her she didn't know how long she'd stay. She probably told the solicitors the same thing, so why should they bother about her doing a sudden flit? She's just got to disappear. It's better than having her found and the police thinking it's murder, and it's better than the truth. Why should Miriam get shut up in some stinking prison for something that isn't her fault?"

George asked, "You mean you're going to bury her somewhere in the scrub?"

"No! A thousand things could go wrong with that — what if the scrub's suddenly cleared — have you forgotten about the new bridge opening this place up? George, the sea's down there. I'm going to take her out to sea and all her things, too. I'll get a boat tomorrow — hire it for twenty-four hours or longer. If there's another storm I might have to wait, and I can't work in daylight. I'll put her in the car and take her down to the boat and out to sea . . . so go home. Tell Annie however much you think's necessary and then forget us."

"You'll never manage it," George said. "You wouldn't be able to leave the boat out from some beach and put her in a dinghy and take her out that way — you'd upset the dinghy trying to get her aboard. You'll have to tie up at a jetty or marina somewhere, and you can't struggle along that with a burden like that. Those places aren't quiet at night — too many men go night-fishing for a start, and sometimes there are boats being repaired or painted under floodlights. I know it for a fact. I've a boat of my own . . ."

He saw Kiley turn, saw the narrowing of the pale eyes. "The best thing is for me to help you and use my boat. We can use my station wagon. I often drive down to the marina for night-fishing. No one will comment on seeing it parked there."

"It's your suggestion. I didn't ask you." The words were grudging, ungracious, but George ignored them. He knew that if their positions were reversed he would feel the same — for the past three days Kiley had lived with hatred for what he had thought the Winton's crime of silence. Now his wife was the criminal and he had to be beholden to the very man he had called coward.

Then abruptly Kiley turned. "The sooner it's over . . . can you get your boat out tonight?"

"Yes. What about her things?"

"They'll have to be packed. She has suitcases somewhere. She brought two cases and a smallish trunk. A dog box, Miriam called it, I remember. That reminds me, listen, what'd you do with the blasted cat?"

"Found it a home. We'll have to use our judgment, that's all. Would . . . is Miriam going to be all right here on her own?"

"She'll have to be, that's all. Where's this marina you've been talking about?"

"Below Coorong."

"Will it be quiet there yet?"

"Hard to tell. There could be people out night-fishing — maybe someone working on the boats. There'll be the caretaker around no matter what time we turn up. The best thing would be to turn up just before dawn. We could be heading out for a day's fishing. He won't be curious, and if there's anyone else about, they'll be heading out themselves and too busy to be concerned with us."

"What do we do in the interval? Pack up her things now and . . . I'd vote for trying to rest. And the later we leave moving her things out the less likely it is someone will turn up and see us around. Right?"

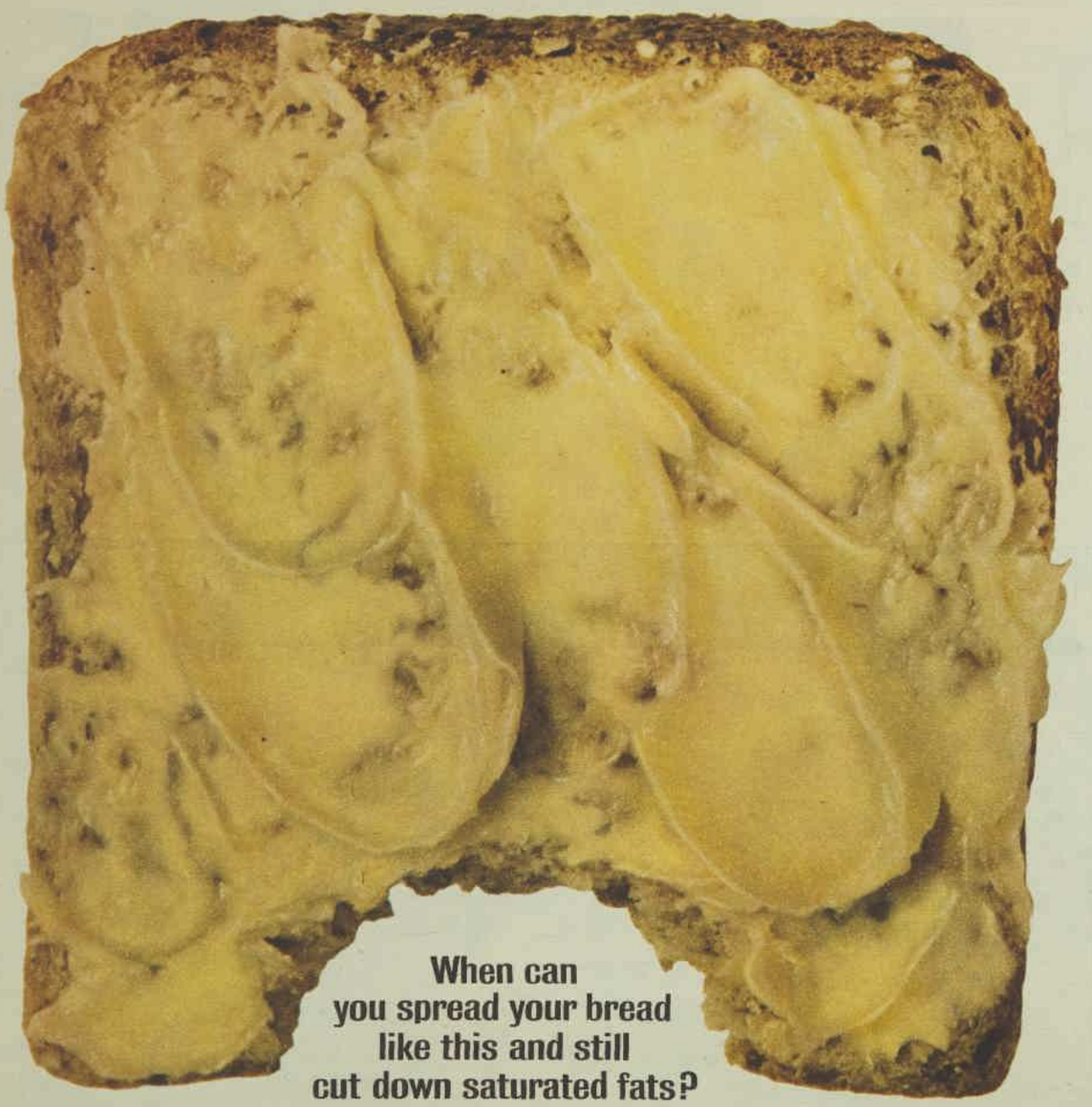
WINTON had thought the packing of her things would be the easiest part of what lay ahead. Instead it proved the worst, because it brought vividly alive to him the woman that Kiley had described as slightly grubby, blonde, and lonely. There were long fair hairs caught in the hairbrush with its chipped pink enamel back: there were dresses, shapeless and tasteless for the most part, hanging in the closet, some with the stale smell of too long wearing about them, and a coat, too heavy for the hot, hard sunshine of the coast.

She came alive to him in the few books that were inscribed on the flyleaf with her name in thin upright writing. They were romances for the most part, well thumbed and carefully covered in plastic, as though she had read them over and over, losing herself in these printed dreams.

There was only one photo — of an elderly woman. He found it heart-wrenching and pitiful that the only thing to share her room had been memories of a dead woman.

George wanted to talk to Kiley about it, but, looking at the tight-lipped freckled face with the beads of sweat on the upper lip, he felt that Kiley would neither understand or want to talk. He was only intent on getting rid of the last vestiges of unpleasantness. He wondered suddenly how Kiley, who had once said he couldn't have lived as Winton had done, in silence about a crime, was going to live with it. And, more important, how Miriam Kiley was going to live with it.

To page 73



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Continued from page 72

CRIME OF SILENCE

He was shivering, in spite of the heat, when they loaded the cases into the back of the station wagon and turned back to the house. He felt his dislike against his companion rearing up again when Kiley said, his voice soft with relief, "We just have to shift her now and then we can get off."

George followed more slowly. He didn't want to take part in the final effacing of Irene Suttle from her home. He stood there in the little porch and noticed then that there was a draggled square of white paper on the veranda post. He peered at it and saw that at some time the words "No Milk" had been roughly scrawled on to it, and that the scrawl had run and spread into purple streaks across the whiteness when the storm had finally broken the previous night. Because he was putting off the moment of having to go inside, he tore the shredded paper down, crumpling it into his jacket pocket. He tore instead a page from his little pocket diary, wrote on it neatly "No milk," and fixed it back to the pin-tack.

He looked up then to see Kiley's pale face staring at him. The younger man asked, "What the devil are you up to? Do you want some nosy neighbor to see us hanging around and ask what the devil we're doing?"

Winton shrugged. There was no revulsion in him when he helped lift the woman's body, Kiley at the head and himself at the foot. There was only pity and a moment of searing shock because he had expected her to be rigid. He stood there, shocked, till Kiley asked urgently, "What's wrong?"

He shook his head wordlessly, backing out of the room, realising that rigidity had passed off.

It was surprisingly difficult to get her on to the back seat, but finally it was done, and again his dislike for Kiley flared when the younger man stood grabbing at a cigarette pack, and said almost lightly, "No breaking the speed limit, George. We'd look pretty if we got pulled up tonight. Here," he held out the crumpled packet.

THERE was no sign of anyone about when George used his key to unlock the gates leading down to the marina's jetty. He slid behind the wheel again.

"Where's your boat?" Kiley asked softly.

"About halfway down. She's the Heron. White, blue trim." He switched off the car lights. "I think we'd better take her first. Get her on board. In case someone comes along."

"How do we see?" Kiley said.

"I'll guide. You follow. We won't have a free hand for a torch, anyway," George reminded bluntly.

Between them they got the blanketed body out on to the ground, then, straining, lifted it between them and began to move on to the wooden planks of the jetty. George had never before realised that booted footsteps rang out on the boards with such shocking clarity. He missed a step from shock and almost stumbled, then realised that, of course, whenever he had stepped on to the wooden planks before he had worn cork soles or sandshoes.

"We should have worn sandshoes. I forgot that. We'd be wearing them if we were going out fishing."

"You mean," Kiley sounded disgusted, "you should have. I am. You sounded like . . ."

He had been standing behind the older man. As the sudden burst of white light flooded over them, he gave a shrill neighing cry, throwing up one arm, stumbling backwards. George was left there, framed in stark brilliance, along with the Heron and the rest of the boats and the whole strip of the marina's jetty. It was only then he remembered that usually three dim lights shone all night over the boats. The place shouldn't have been unlighted as it had been. Now he realised that the floodlights had been thrown so that the place was a blaze of light. He stood there, blinded, while a voice called, "That you, Mr. Winton?"

He wondered how far away the caretaker was. Only when he heard the sound of sneakers coming along the jetty did he manage, "Yes, it's Winton."

"I give you a scare?" The steps stopped. "Did you see anyone around when you drove in, hmm?"

"No. Why?"

"Been someone pussying around. I found their boat. So they're either on land or on one of the boats down there. I was listening — thought he'd come out when your car drove in. I was just going to throw the lights when y' must've scared him off. Hey, you going out?"

"For a trial run. We'll probably cruise out over the weekend. I'm just loading a few things."

The other man stood, hesitating. "Guess I'd better move on round the sheds. You see anyone, you yell, hmm?"

"Yes."

George realised he was trembling. Only when Kiley spoke softly from behind him was he capable of moving again.

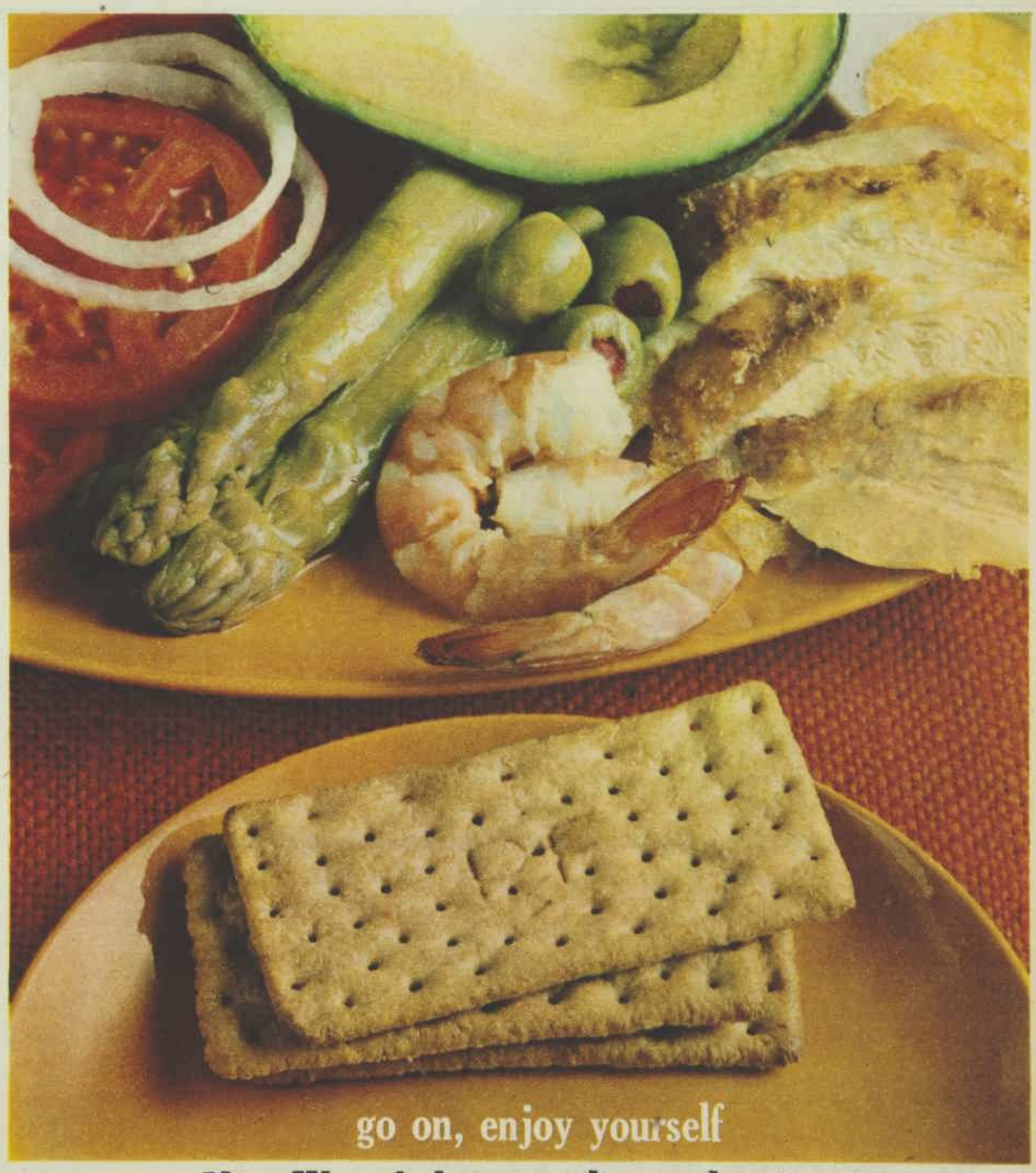
"What was all that?" Kiley asked.

"There's been someone around. Probably a couple of boys out for a thrill. The caretaker has the boat, so whoever came is stranded on one of the boats or hanging round the sheds somewhere. The lights were off. The caretaker was hoping to fool him into coming out and trying for the gates, then when he

To page 74

THE BOYFRIEND

"Wasn't it nice of him to buy you a skate board?"



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Continued from page 73

CRIME OF SILENCE

heard someone moving he'd have thrown the floodlights and pinned him, blinded him with the lights . . ."

"You'd best go back for the cases on your own. If he sees me moving round he's likely to take me for a trouble-maker and use that shotgun he was holding. I'll stay on deck."

George didn't answer. He unlocked the cabin and went in, sliding his feet out of his shoes, and slipped into the stained, battered sandshoes he kept on board. He went back to the station wagon. The rear doors were still open and the tailboard was down. For a moment he didn't notice the oddity of the latter fact, then he was suddenly furiously angry. He turned toward the caretaker's shed before he had reflected on the foolishness of picking a quarrel right then; of asking why the man had been curious enough to open the back of the wagon to see what was inside.

But the man's sallow face held no guilt as he said, "Blasted gate was open when I come back. Must've slipped through while I was yacking to you. That's the fourth time in the las' fortnight. You want'ny help getting your stuff aboard?"

"No, thanks. Did you open the tailboard of the wagon by any chance?"

"Me? Whaffor? Hey, you mean something's gone?"

"No. No, it doesn't matter. It was open, that's all." He knew his voice was shrill and impatient, and that the other man was staring after him as he hurried out. He was almost afraid to go back to the wagon; afraid to look inside.

The small trunk was still there, jammed against the back of the rear seat, and so was one of the cases, but the second case was gone. He stood there trying to think what they had packed into it, but he couldn't remember.

He got the trunk out, hoisting it to the one shoulder, grunting a little with effort as he started down the jetty again. Kiley was waiting and helped him aboard with it. Then George told him of the second case. Kiley didn't say anything for a long moment. Then he lifted his shoulders in a brief shrug. "It hardly matters. There wasn't anything worthwhile. He'll probably dump the lot somewhere. Just a case of us having less to dump, that's all."

"I . . . expect you're right. Stow the trunk so it won't shift when we move out. I'll come back with the rest."

The caretaker was beside the wagon when he got back.

"I've rung the police. Told them about that chap. They're coming for the boat. Ought to be here any minute. If anythin's gone . . ."

George straightened slowly. "I've told you nothing has. Keep an eye on the wagon, will you? I'll be back at dawn probably."

When he finally made the Heron, he said thickly, "Stow the case while I get the engine running. The police are on the way. That fool rang them — they might come down here searching in case there were two men about."

As they began to move out through the clutter of small boats that were moored close to the marina's shelter they could hear the police car coming along the road.

. . . . .

Finally the two men had gone back to the station wagon and without thinking George had turned it toward the road to Comboroo, but then, where the road stretched grey-white ahead into the blue-hazed distance, Kiley had told him to pull up. He had said, opening the car door and stepping out, "I'll hitch a ride. Listen, George, we've nothing in common and this is going to be goodbye. No, don't protest. If you're honest with yourself and with me, you'll admit you want it this way, too."

GEORGE had been held silent by a complete revulsion that he was certain was being shared by Kiley. Both of them, he was sure, were in that moment hating the other, yet in spite of it he had wanted to say something to smooth out the bitterness. But Kiley had given him no time. He had turned and had begun to walk rapidly along the road toward Comboroo.

The only reminder of the Kileys after that had been the lawyer's notification that the transfer of the Comboroo land was finalised. George had taken the letter to Annie, upbraiding himself for not having remembered that aspect of things, for not having offered Kiley the re-transfer of the land or an amendment of the price.

He had known, when he had taken the letter to her to where she had been sitting sewing beside the pool, watching Victoria splashing, that he was throwing on to her shoulders the burden of decision as to whether he should again get in touch with Kiley to discuss the matter.

"I'd say to leave it," she said. "When the whole thing —all this bridge and whatnot business is finished, you can pay him a fair price then. You don't know yet how it's going to work itself out. If he wants it otherwise, he knows where you are. Anyway, he must've got a letter from his legal man, too, mustn't he? If he wants things different he can get in touch with you, love." Then she had asked, "What do you mean to do about telling about Vicky?"

"I can't see the point of telling now that Kiley's case wasn't . . ."

She broke in, "I know. Let's leave it, and the land business, too. You can always get in touch later on."

But when George, six weeks after Irene Suttle's death, tried to contact Kiley, he failed.

To be concluded

ALL characters in serials and short stories which appear in The Australian Women's Weekly are fictitious and have no reference to any living person.

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Flavour keeps your children happy, but it can't keep them healthy. Ovaltine gives them so much more; delicious flavour plus the healthy nourishment young, active bodies need.
So let your children drink their milk the Ovaltine way. And how about you? You're well on the way to a good night's sleep with Ovaltine. Reach for Ovaltine–in the bright orange can.

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Only Ovaltine has been officially recognised at the Olympic Games around the world.
Only Ovaltine is enjoyed in 68 countries–it is the world's largest-selling tonic food drink.

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The Love Game

Teenagers' WEEKLY

Get together some of your girlfriends (any number can play), various buttons, and one dice and see who wins the "heart-throb." Each girl throws the dice and moves her button accordingly. When you get towards the end you have to throw the EXACT number to land you on the "prize." If you throw a larger number you must count forward and then back according to the number.

46

47 You made up a quarrel. Advance to 48.

48

49 He took out your second-best friend. Return to 34.

50

45 You quarrelled. Miss a turn.

44

43 You sulked over nothing. Return to 39.

42

41

40 You apologise for being silly on the last date. Advance to 44.

39

33 You goofed at dinner. Return to 29.

34

35 He's enchanted by you. Advance to 38.

36

37 His father likes you. Advance to 41.

38

32

31

30 You were the sweetest girl at the party. Advance to 36.

29

28

27 You kept him waiting too long. Miss a turn.

20

21 His mother likes you. Advance to 25.

22

23 Your second date. Disaster! Return to 17.

24

25

26

19

18 You hurt his feelings. Return to 15.

17

16

15

14 He danced all night — with someone else. Return to 11.

7 You went out with his best friend. Miss a turn.

8

9 He offers to teach you how to surf. Advance to 16.

10

11

12

13 Your first date Divine! Advance to 19.

6 He smiled back. Advance to 8.

5 He saw you looking a mess. Return to 2.

4

3 He asked for a date. Advance to 8.

2

1

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Letters

Letters must be signed, and preference is given to writers who do not use a pen-name. Send them to Teenagers' Weekly, Box 7052, G.P.O., Sydney. We pay $2 for each letter used.

Advice to the lonely kids

LONELY kids all over Australia, please shed the shield you are hiding behind, and look around and see what other kids are doing.

Take the advice of one who knows, and join a few social clubs. After I left school I was shockingly timid, and the thought of joining a club or anything similar was horrid.

Then I worked up the gumption to front up to the local tennis club. Now, although I'm not the life of the party, I have overcome this fear and selfconsciousness when among people. I can carry on a conversation with the best, and all because for a few minutes I forget about my own awkwardness.

All the kids I see having a good time can't have A1 personalities and may have a few doubts about themselves deep inside. But they don't let these trivialities upset their lives. Look around and reform! — *Janice Markham, Preston, Vic.*

Crazy books

HAS anyone read any of these crazy books? "The Gardener," by Ivor Hoe, "The Sewing Class," by Fred Needle, "The Moving Staircase," by S. Calator, "The Sea In Winter," by I. C. Waters, "The Puzzle Solved," by G. U. R. Smart.—*Deanna Helen Vale, Jericho, Qld.*

Concentration

IF you're a student and you find it hard to concentrate on schoolwork, as I do, get your mother or father to set a condition—such as giving you something you can't afford to buy for yourself.

I found that it was much better working for high grades and what I wanted than having low grades and being disappointed. This system helps a great deal when you're feeling bored with school.—*"A Student," Gateshead West, N.S.W.*

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1. It powerfully penetrates the skin, even in an unemulsified state. Due to its extraordinary penetrative ability, Turtle Oil's active substances are partly absorbed by the dermal tissues and they also reach the blood vessels.

2. Though it is an Oil, it is readily absorbed by the skin without leaving a feeling of greasiness.

3. It is very rich both in various Vitamins and also in those poly-unsaturated fats – in very recent times so well known as an essential part of the basic diet for the prevention of heart disease – some of which are called Vitamin F. It is well known that the skin needs large quantities of Vitamins, but they are only useful if they can be absorbed by the skin. It is also known that unsaturated oils are not only essential to the human diet but also to the skin to prevent dangerous fat-deficiency.

4. It is the only oil which shows a peculiar property of astringency while, at the same time, it is definitely emollient and soothing.

5. We quote from scientific journals:- "It is claimed that Turtle Oil is extensively used by women of the Maya Indian Tribe in Mexico who, even the older ones, are reported to be notably free from wrinkles."

Thousands of Australian women have actually *proved* that the very first application of HERCO FACE LOTION with Turtle Oil will smooth the skin and replace an old, tired look with a youthful freshness. *They* notice it immediately and, from what they tell us, the difference is also quite obvious to their friends and family after only a few weeks of regular use.

HE63

AVAILABLE AT ALL CHEMISTS & GOOD STORES

BEATNIK

Anti-anger tips

WHENEVER I become enraged over something I always complain to my mother. She tells me to go and write her a letter about it, so I do. After reading it over I realise how silly I would have sounded, and I feel very foolish. Try it!—*J. Hannahan, Wangaratta, Vic.*

WHEN I was in primary school, I often had fights and arguments with my schoolmates. I left in sixth class to start high school and decided to find out what went wrong with my old friendships so that it would not occur again in the new ones I hoped to form at my new school.

After much thought I decided that every time I felt angry with anyone I would ask myself four questions. 1. Are they right? 2. Am I wrong? 3. Did they provoke me intentionally? 4. What will be gained by arguing?

Although it took a lot of my pride, I can say that now, three years later, I have not had a serious argument since and I am now a happier person. — *"Demity," Canterbury, N.S.W.*

Rumpus room

IT is a common cry from parents that teenagers are never home. However, my parents have found an answer to this.

During the weekends Dad and several of the boys extended our sunroom. We now have a room at the rear of the house which measures 20ft. by 10ft. The girls and I have spent a lot of time making curtains and decorating. We now have our own room, which anyone can see has been designed by teenagers. There are photos, rag dolls, gonks, and abstract paintings.

While Mum and Dad have a quiet evening at home watching television, I have about a dozen friends over to play records and try out new dance steps. We all find this is terrific for our budget and have a lot of fun.

One rule set down (and obeyed) is that by 10 o'clock weeknights our room must be clean and tidy and everyone gone home.—*"Mardi," Geelong, Vic.*

"Oddie" mod

PERHAPS some teenagers would rate me an oddie when it comes to being a mod. I have matriculated and am aiming to become a librarian. I also like wearing the new clothes and doing the new dances to the new sounds.

Many of my mod friends are going to university and they have very definite aims. Therefore, I do not think there is any justification for the assumption that because a mod's life has no apparent purpose the mod is devoid of decisiveness or individuality about the future.

A mod's social life of clothes and dances serves to relieve him of all the pressing worries associated with furthering his education. — *Rhonda McDonald, North Essendon, Vic.*

"Exploited"

I WOULD like to protest against the unscrupulous exploitation of teenagers by many employers.

Not long ago I got a job stacking green timber in a woodyard. In the opinion of a workmate, who was a veteran builder's laborer, it was the hardest work he had ever done.

Because I was 19, I received what would now be $26 a week, but one chap who was only 16 received barely half my wage for doing the same work.

We have no common union to defend our interests or people of prominence to voice our cause. The result is that employers tend to look on us merely as a cheap source of labor, someone who will do a man's work for a child's wage.

When are teenagers going to get the money they earn instead of being abused because they're not old enough to vote? — *Harold Kent, Hobart.*

Lucky boy?

A REMARK that I overheard in a newspaper shop the other day made me aware of what might be the attitude of many people toward royalty.

A boy said to his friend that Prince Charles must be the luckiest boy in the world. How far from the truth can a person get?

From his early childhood Prince Charles has had to restrict his private life. He has to keep constantly in mind the fact that the eyes of many of the English-speaking people of the world are fixed upon him.

I am glad that I am an ordinary schoolboy. — *Alan Eastgate, Geelong, Vic.*

Going steady

I'M female and will be 16 soon, and I am sick to the gills of hearing parents telling young people of my age group not to go steady. What do they know about it?

Going steady means a different thing nowadays than it did a generation ago. I've been going steady for almost a year, and I've never been happier in my life.

It's being said that I couldn't love this boy as I'm too young to know what love is, or "Don't be silly, that's not love, it's only a crush." We do love each other, though it may not be a love to build a marriage on, or a mature love that will live till the end of time.

But it is love as we know it, in our way, and it is the love that has kept us both wonderfully happy for the past year. When will all-knowing adults come off their high horses and be a little understanding?

The number of years in a person's life bear no relation to their capacity for loving.—*"Exasperated," Yeronga, Qld.*

Journal idea

RECENTLY a friend showed me a journal she had kept for five years, in which was recorded her favorite clothes, singers, films, best friends, ambitions, interests, and the main events of her year.

Besides being interesting, it gave us a lot of amusement to look back and see how her ideas had changed. Perhaps other readers might like to take up this idea. — *C. Gillam, Dee Why, N.S.W.*

Drinking

WITHOUT wanting to sound preachy or set myself up as an authority—after all, I'm a teenager myself—my opinion is that teenagers should definitely not drink. To me, it just doesn't make sense, though I know some kids think it's sophisticated.

Others claim a drink or two helps them loosen up and overcome shyness. But what's sophisticated about getting sick and having headaches, and being treated like you had the plague by other kids who are afraid to spoil their good time?

As for shyness, well, the danger is that you won't be able to stop at the "one or two" limit. If you happen to get in a crowd that's having drinks and don't want to appear stuffy, get yourself a glass of ginger ale with a twist of lemon peel and nobody will be the wiser.

To drink to "belong" is just stupid.—*"Kim," Chinaman's Beach, N.S.W.*

TRAVELLING IN TROUSERS

THE TROUSER SUIT has quickly become accepted as one of the most comfortable ways to be fashionable. Many top personalities are being seen in them constantly, such as Jean Shrimpton (above left) and Cilla Black, who both wore trouser suits while travelling to jobs away from London. Cilla's was dusty blue, The Shrimp's was maroon.

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Making a living as an artist at 21

● Robert Greer's work speaks for itself, because, at 21 and fresh out of art school, he is earning his living by painting full-time.

"YOU don't like parting with them when you paint them," he said regretfully of his work. "The trouble is, when I do get them finished, somebody comes along and buys them.

"I can sell as many as I can do—I put a frame on it, and put it in a show. There are shows on all the time, non-stop all year round."

Robert told me that there is an element of "gamesmanship" in deciding which shows to enter: "I look it up, and see who the judge is, and decide whether I'll do any good with that judge. It's like stocks and shares!"

Robert must be a pretty shrewd judge of the judges, since he has pulled off quite a list of wins, including two consecutive wins at the Rockdale art show, and a share in the first prize at a Katoomba show.

Robert's studio is in the garage of his parents' home at Burraneer Point, N.S.W., but as he says, "I move around. I sometimes work in the lounge-room—or anywhere. Wherever suits me at the time for the best light."

The family living-room is hung with several of Robert's paintings; a fascinating view over the roofs of the Rocks area in Sydney, near Argyle Place, and a large oil painting of the view from a nearby headland are two of Mrs. Greer's favorites.

Since Robert finished a five-year art course at East Sydney Technical College in November, he has been commissioned to do four portraits, in addition to his regular schedule of landscapes and experimental paintings.

He recently completed the first of these commissions, a portrait of Stanley R. B. Hunt, a retired produce merchant who lives nearby. The portrait is a faithful representation of the strong will and forceful personality that made Mr. Hunt a successful businessman.

Mr. Hunt said, "I did consider other artists, but decided on Robert because he was young, and I thought it was good to encourage someone young. Being for the family, I wanted a portrait which did look like me, and wasn't some far-fetched, way-out figment of some artist's imagination."

Mr. Hunt also appreciated Robert's relaxed way of working. He was dreading the sittings after a friend told him that having his portrait painted was the worst experience of his life.

"I kept drinking cups of tea and smoking cigarettes and so on. At no time was I asked to sit in any given pose—it was very pleasant," Mr. Hunt affirmed.

"We talked about fishing during the sittings," Robert added. "Mr. Hunt goes fishing, you see, and I used to build boats—still do in my spare time. That's how I paid most of my Tech fees."

Working all day and every evening, with brief breaks in his boat to rest his eyes between bouts of painting, Robert says he is beginning to form his own style: "I couldn't pin myself down to any one type of work just yet, because I'm doing different things all the time. Sometimes I think I'm on the right track—it's just a matter of time to see what happens."

—JUDE AINSWORTH

ARTIST Robert Greer with his first commissioned portrait and his subject, Stanley R. B. Hunt (above, right), and with some other paintings (left).

ROUND ROBIN

LOCKS WELL WORTH PICKING

● I see scientists have found that women's hair contains more metal than men's.

THERE have been hints of this for many, many years.

It explains fully now why women are harder-headed than men.

And why there is that old song, "Silver Hair Among the Gold."

It also explains why redheads are often nicknamed copper-tops.

And what about platinum blondes?

The three bears must be kicking themselves. Apparently that little girl really could have had Goldilocks.

Perhaps some women get their mineral deposits from spending so much time working at the kitchen zinc.

The scientists made their discovery by removing mineral traces by refining the hair.

Perhaps that means an already refined girl has even more minerals than usual.

Maybe the discovery will mean that males will regard girls differently.

Will they now want a girl to melt her heart, then smelt her hair?

If a girl turned out only to have base metal in her hair, would a boy dump her?

Then she could wail that she was **lead** up the garden path.

Anyway, from now on I won't go out with a girl until I've had her hair assayed.

If her curls pass with flying colors she'll be mine, all mined.

I hope that scientists will continue their investigations into feminine mineral deposits.

Who knows? They next might find out that silence is really golden

Robin Adair

Beauty in brief

TIMELY MAKE-UP TIPS

BREATHES there a girl who doesn't enjoy experimenting with new cosmetics or trying for new effects with old favorites.

The trouble is, these experiments are usually limited by personal budgets; not many girls can afford to buy four or five different shades of lipstick in the regular size, but have you ever thought of buying a few different-colored, inexpensive lipsticks to experiment with?

As you must know, nowadays there exist almost no rules about lipstick colors — any girl can wear any number of the latest new-season colors and get away with them nicely, thank you.

And just think of the wonderful time you can have playing around with foundation products until you find the shade, or combination of shades, that do the most for you.

A hint to remember is that cover-up make-ups may help you to a dew-pearl look in the evening, even masking the odd blemish or two, but they can be frightening in daytime.

More than anything the fresh look of youthful make-up depends on finding just the right texture and color of foundation base to do the most for the natural complexion.

—CAROLYN EARLE

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Louise Hunter Here's your answer

● *Although pen-names and initials are always used, letters will not be answered unless real name and address of sender are given as a guarantee of good faith. Private answers to problems cannot be given.*

She was rude

"I AM 14 and worried because my girlfriend next door is not allowed to go out with me. I offended her mother, but her mother was really to blame. She doesn't like me and called me a 'red-headed brat.' This has often happened, and I felt I had to get even with her, so I said she had Elephant Legs, which she has. I have red hair, but I am certainly not a brat. Dad (my mother is dead) said I should not have called her Elephant Legs but should have ignored her. I have feelings as much as she does. To make matters worse I am plain, and I know it. My friend gets everything she wants and goes everywhere she likes. This makes me envious, and rightly so. Some have too much, some too little. I am one of the latter. If you think I should say sorry — well, gee, she had better say sorry, too. I miss my pal and get lonely."

"Cheeky," N.S.W.

You have chosen the right pen-name, "Cheeky." It sounds as though your friend's mother has some cause for not liking you, but that is beside the point. Under no circumstances should young girls call older people names, and you should apologise and try to straighten things out between you. Your self-pity is not admirable and certainly not smart. Pull up your socks, count your blessings, apologise and vow to show more respect in future.

Asian boy

"I AM a 14-year-old girl and I am very fond of a 15-year-old Asian student at our school. I have known him for nearly a year. He is extremely good looking, quite shy, has very good manners, and is a decent boy. We both like the same things. Before I became attached to him I used to speak to him very freely and often, but now, when he is near me, my heart beats faster, and I blush and become very nervous. He will be in Australia for another three years. One friend knows how I feel and says that he feels almost the same way about me. Do you think it is wise to continue liking him?"

"Wanted," Vic.

Keep on liking him — but let him do the chasing.

Touring Australia

"WE are two girls of 18 and we want to work our way around Australia. Our parents will not consent until we are 21. We think that is too long to wait. We live in a small town where there is not much to do."

"Travellers," Qld.

Thinking of the 18-year-olds I know, I do feel it is too early for you to take on such a big venture. If you have been living in a country town you probably do not realise the difficulties and dangers of such a scheme. Your parents are right to ask you to wait a few more years, though I think you should make short excursions to the nearest city as often as possible, for weekends and holidays. This will give you experience and give your parents an indication of how you would manage a longer trip.

Sweet dreamboat

"AT a party I met a sweet, unaffected dreamboat who hates being chased by girls because he is sick of it. I talked to him all night and he asked the hostess for my phone number. He asked me to play a sport with him the following Sunday, but I had to say no because I was doing something else. I told him I could come the week after. He hasn't rung me yet and I wonder what tactics I should use. I know he hates being chased and yet I would hate to lose him. Should I ask him to a party I'm having in a few weeks?"

"Confused," Vic.

If he really likes you he will ring sooner or later. Asking him to your party might be a mistake if he is so frightened of being "chased."

Jealous of cousin

"I HAVE a close cousin of 18 (I am 15). My mother looked after her before I was born because her own mother did not really want her, and my cousin has been living with us for most of her life. She has been staying with us for the past year. I don't like it much (I am an only child). Mum seems to be avoiding me, and I get into trouble if I do anything wrong, but my cousin can get away with it. Why?"

"Mixed Up," N.S.W.

You have a bad case of jealousy and you are probably making much more of the situation than there really is. If your mother is showing "favoritism" there may be many reasons for it. She may feel your cousin is too old to be treated like a child; or she may feel sorry for her, and is therefore more lenient; or, more likely, your cousin really is more pleasant to have around because she has passed the difficulties and emotional turmoil of being 15. I suggest you talk, sensibly and truthfully, to your mother and try to see both sides.

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BUTTERICK PATTERNS

3688. — Back-buttoned A-line dress with three-quarter elasticised sleeves and back-buttoned pinafore with braid trim. Sizes 2 to 6X (21, 22, 23, 23½, 24, 25in. chest). Price 5/- or 50c includes postage.

3679.—Semi-fitted sleeveless dress with new high curved yoke and slightly gathered front. Long-sleeved blouse pattern also provided. Sizes 31, 32, 34, 36, 38in. bust. Price 6/6 or 65c includes postage.

3695.—Young dress with long, slender sleeves, high-waisted contrast bodice, button trim, ribbon bow at rounded collar. Bust sizes: Young Jun., 30½, 31½, 33in.; Teen, 30, 32, 34, 36in. Price 5/- or 50c includes postage.

3287.—Easy-to-make one-piece dress with self ruffle at scoop neckline and wrists of long sleeves. A Mary Quant design. Bust sizes: Jun., 30½, 31½, 33in.; Misses, 31, 32, 34, 36in. Price 6/6 or 65c includes postage.

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3303.—Cosy cuff-sleeved pyjamas with eyelet-trimmed rounded yoke and Peter Pan collar. Sizes 31, 32, 34, 36, 38, 40in. bust. Price 5/- or 50c includes postage.

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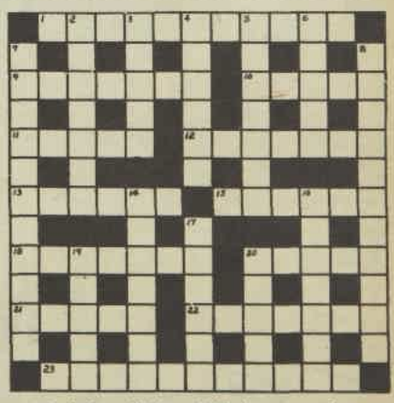
MANDRAKE discovers the Cobra has not only made the climber deaf but has also brainwashed him so he can think only of death. The climber dies. NOW READ ON . . .

THIS WEEK'S CROSSWORD



ACROSS

1. King o' beasts in a town of Hampshire, England (11).
9. Try deep (anagr., 7).
10. Dirge for crest of mountain range (5).
11. Wooden frame for painters (5).
12. But in contrast with what has been said (7).
13. Rob one to get the King of the Fairies (6).
15. Shot is in lifts for heavy goods (6).
18. A tract of land gets rain at last (7).
20. French river ending in the English Channel (5).
21. Make merry (5).
22. Pertaining to the islands of the Pacific (7).
23. No doubt about it, they are hard cases (11).

Solution will be published next week.

DOWN

2. Professional singer, dancer, etc. (7).
3. A devil starts to push forward (5).
4. To descend you must own dog (2, 4).
5. Poor Ted (anagr., 7).
6. Small, portable anchor (5).
7. They are pirates and not amateur footballers (11).
8. Obstinacy of a sister surrounded by small change (11).
14. Infallible indicators with a clear centre (7).
16. Belgian world-famous detective story writer (7).
17. Kind of goat or rabbit (6).
19. Flowing water (5).
20. A cubic metre (5).

	C	O	R	A	N	G	L	A	I	S		P		
T		S		C		A		N				R		
H	A	M	M	A	M	S		T	A	S	T	E		
U		A		N		P		I		T		E		
N	O	N	E	T		E	X	C	L	A	I	M		
D				H		R				R		I		
E	N	T	R	A	P		T	A	R	T	A	N		
R		E				D		M				E		
S	O	A	N	D	S	O		U	R	B	A	N		
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R				A		N		T		S		Y		
M		P	O	M	P	O	U	S	A	S	S			

Solution of last week's crossword.

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"No 'cheap' teas for me. Flavor is more important than price"

In future enjoy good tea—buy Bushells

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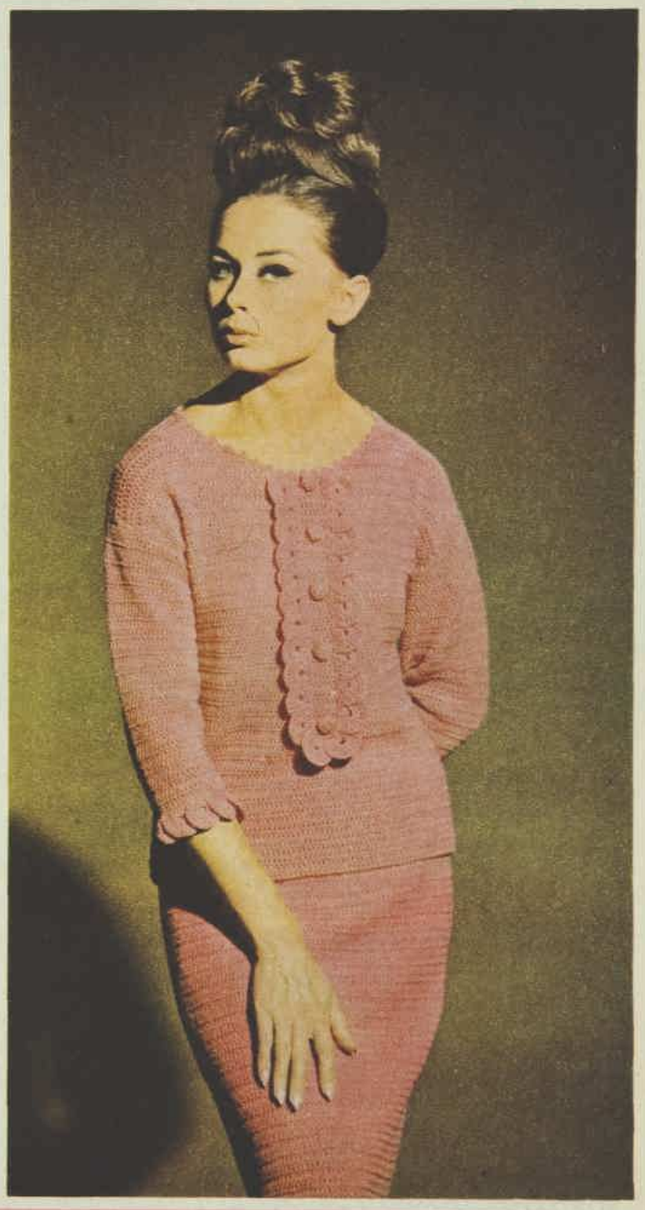
HIGH FASHION FOR 1966

The Australian WOMEN'S WEEKLY Presents . . .

KNITTING & CROCHET



BROWN STUDY contrasts textures in a knitted sweater and a crocheted afghan skirt. For the skirt, the brown is spiced with black and white. Directions are on page 2.

JUMPER SUIT in hot pink has a gently fitting top with scalloped trim on sleeves and centre front. Directions are on page 2.

● New fashions to make for winter 1966 are colorful, imaginative, and comfortable, ranging widely from jaunty little sweaters, jackets, and two-piece town suits to a wonderful ankle-length evening gown and a zany crocheted pant-suit to wear to winter evening parties.

Order from our Needlework

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BROWN STUDY

Color picture page 1

KNITTING AND CROCHET ABBREVIATIONS

KNITTING

alt., alternate
beg., beginning
cont., continue
dec., decrease or decreasing
fin., finish
g-st., garter-stitch
in., inch (es)
inc., increase or increasing
k, knit
m, make
m-st., moss-stitch
p, purl
patt., pattern
p.s.s.o., pass slip-stitch over
rem., remain or remaining
rep., repeat
sl., slip
sl-st., slip-stitch
st. (s), stitch (es)
st-st., stocking-stitch
t.b.l., through back of loop
tog., together
w.bk., wool back
w.ft., wool front of work
w.fwd., wool forward
w.o.n., wool over needle
w.r.n., wool round needle
y., yarn

CROCHET

ch., chain
d.c., double crochet
d.tr., double treble
h.tr., half treble
lp. (s.), loop (s).
l.tr., long treble
sl., slip
sl-st., slip-stitch
sp., space
st.(s.), stitch (es)
tr., treble.

SWEATER

Materials: 14 (15, 16, 17) balls Villawool Quartet; 1 pair each Nos. 11 and 12 needles; 7in. zip fastener.

Measurements: To fit 32 (34, 36, 38) in. bust; length, 22½in. (all sizes); sleeves, 17½in. (all sizes).

Tension: 8 sts. to 1in.

BACK

Using No. 11 needles, cast on 136 (144, 152, 160) sts. and work in st-st. Work 6 rows, then change to No. 12 needles. Cont. until 12 rows from beg. and tie marker in middle of work for fold of hem. Change to No. 11 needles and cont. until work measures ** 14in. from marker (or length required), ending on purl row.

To Shape Armholes: Cast off at beg. of next and every row 5 (6, 7, 8) sts. twice, 1 (2, 3, 4) sts. twice, 1 st. (all sizes) 8 times. Cont. on rem. 116 (120, 124, 128) sts. until armholes measure 3in. on the straight, ending on purl row.

To Make Back Opening — Next Row: K 58 (60, 62, 64) sts., turn. (Leave rem. sts. on holder.)

Next Row: K 2, purl to end.

Next Row: Knit.

Rep. last 2 rows until armhole measures 7½in. on straight, ending at armhole edge.

To Shape Shoulder and Neck at Same Time: Cast off on shoulder edge at beg. of next and alt. rows 5 (5, 5, 6) sts. twice, 5 (5, 6, 6) sts. twice, 5 (6, 6, 6) sts. twice. At the same time cast off on neck edge at beg. of every 2nd row 16 sts. once, 6 sts. twice.

Ret. to rem. sts., join in yarn at centre back and finish to correspond with other side in reverse.

FRONT

Work as back until armholes measure 5½in. on straight, ending on a knit row.

To Shape Neck — Next Row: P 46 (48, 50, 52) sts., cast off centre 24 sts., p 46 (48, 50, 52) sts.

Cont. on last 46 (48, 50, 52) sts. and shape neck edge by casting off at beg. of every 2nd row 4 sts. once, 3 sts. once, 2 sts. once, 1 st. 7 times. Cont. on rem. 30 (32, 34, 36) sts. until armhole measures same as back, ending at armhole edge.

To Shape Shoulder: Cast off at beg. of next and alt. rows 5 (5, 5, 6) sts. twice, 5 (5, 6, 6) sts. twice, 5 (6, 6, 6) sts. twice. Ret. to rem. sts., join in yarn at neck edge and finish to correspond with other side in reverse.

SLEEVES

Using No. 11 needles cast on 68 (72, 76, 80) sts. and work as back to ** 2in. from marker. Inc. 1 st. each end of next and every 7th row thereafter until 110 (114, 118, 122) sts. Cont. until sleeves measure 17½in. from marker (or length required) ending on a purl row. Cast off at beg. of next and every row 5 (6, 7, 8) sts. twice, 2 sts. 14 times, 1 st. 28 times, 3 sts. 8 times, 20 (22, 24, 26) sts. once.

COLLAR

Using No. 11 needles cast on 50 sts. and work in stocking-stitch until side edge fits round neck edge, then cast off.

TO MAKE UP

Press work on wrong side. Using small back-stitch sew up shoulder seams. Press seams open. Pin collar edge to right side and seam edges tog. Fold collar in half and pin edge to neck edge. Neatly insert zip fastener into back opening, then slip-stitch collar to neck edge on the wrong side. Sew up side and sleeve seams. Press seams open. Fold up hems and slip-stitch down. Set sleeves smoothly into armholes.

AFGHAN SKIRT

Materials: Villawool Speediknit: 4 balls white, 7 balls black, 15 balls brown; Nos. 9 and 10 Aero crochet hooks; elastic ¾in. wide for waist.

Measurements: To fit 35-36in. hips; length, 24in.

(Adjust length as desired by working 9 more or 9 less motifs at hemline on No. 9 hook.)

Tension: 1 motif to measure 3in. square.

"OLD AMERICA" MOTIF

With white make 5 ch., join into ring with sl-st.

1st Round: Into ring work 3 ch., 2 tr., (3 ch., 3 tr.) 3 times, 3 ch., join with sl-st. and fasten off.

2nd Round: With black, 3 ch., 2 tr., 2 ch., 3 tr. into corner space, (3 tr., 2 ch., 3 tr. into corner space) 3 times, join with sl-st. to 3rd ch. and fasten off.

3rd Round: With brown, 3 ch., 3 tr., 2 ch., 4 tr. into corner space, (4 tr. into next space, 4 tr., 2 ch., 4 ch. into corner space) 3 times, 4 tr. into next space, join with sl-st. to 3rd ch. and fasten off.

Make 90 motifs with No. 9 hook.

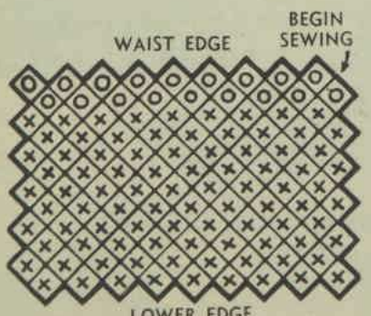
Make 18 motifs with No. 10 hook.

TO JOIN MOTIFS

Neatly flat sew motifs tog. as on illustrated diagram; squares marked x are those worked on No. 9 hook, squares marked 0 are those worked on No. 10 hook. Then join sides to form a tube.

TO FINISH OFF

At lower edge fold halves up to wrong side and slip-stitch neatly. Join elastic and slip under before sewing top halves down as casing. Lightly press work on the wrong side.



[X] 90 MOTIFS WITH NO. 9 HOOK

[O] 18 MOTIFS WITH NO. 10 HOOK

Jumper suit in hot pink

Color picture page 1

Materials: Patons "Nylette" Crepe Yarn. **Top** — 12 (12, 13) balls: **Skirt** — 9 (10, 11) balls; a No. 8 Milwards Phantom Crochet Hook; 5 button moulds or matching Beutron buttons; elastic for waist.

Measurements: Top — To fit 32 (34, 36) in. bust; length, 22 (22½, 22½) in.; sleeve, 12in. **Skirt** — length, 24 (24½, 24½) in.; waist, 26 (28, 30) in.

Tension: 5 tr. to 1in.; 8 rows to 3in. Loose workers should use a size smaller hook, tight workers a size larger, as correct tension is most important.

TOP

BACK

Make 88 (94, 100) ch.

1st Row: 1 tr. into 4th ch. from hook, 1 tr. into each ch. to end (the 3 turning ch. are counted as 1 tr.).

2nd Row: 3 ch., 1 tr. into each tr. to end (86, 92, 98 tr.).

Rep. 2nd row until work measures 20 (20½, 20½) in. from beg.

To Shape Shoulders: Omitting 3 ch. at end, sl-st. over 8 (9, 10) tr., 1 d.c. into next tr., 1 h.tr. into next tr., * work in tr. to last 10 (11, 12) tr., 1 h.tr. into next tr., 1 d.c. into next tr. **, turn, sl-st. over 1 d.c., 1 h.tr., 6 (7, 8) tr., 1 d.c., 1 h.tr. *. Rep. from * to * once, then from * to ** once. Fasten off.

FRONT

Work as back until work measures 18 (18½, 18½) in. or length required.

To Shape Neck: 37 (40, 43) tr., 1 h.tr., 1 d.c., turn, sl-st. over d.c., h.tr., and 2 tr., 33 (36, 39) tr., 3 ch., turn. Cont. dec. at neck edge on alt. rows, 3 sts. once, then 2 sts. until 26 (29, 32) tr. rem.

Shape shoulder as for back.

Rejoin yarn at neck edge, leaving 8 sts. unworked at centre, and finish to correspond with other side.

SLEEVES

Make 53 (53, 55) ch., 1 tr. in 4th ch. from hook, 1 tr. in each ch. to end. (50, 50, 52) tr. Cont. in tr., inc. by making 1 tr. in top of 3 ch. at end of each row until inc. to 80 (84, 84) tr. Cont. until work measures 10in. (or length required). Fasten off.

SLEEVE TRIM

Make 56 ch., 1 d.c. into each ch. (this is base), 1 ch., turn, 1 d.c. into each of next 6 d.c., 3 ch., turn, * 1 d.c. in 3rd d.c. from hook, 1 d.c. in next 2 d.c., turn, 10 tr. into 3 ch. loop, miss 1 d.c., 1 d.c. into next d.c., turn, (2 d.c. into 1st tr., 1 d.c. in next) 5 times. (15 d.c.), 1 d.c. in base, turn, 1 d.c. into each d.c. around scallop (15 d.c.), 1 d.c. into base, 3 ch., turn *. Rep. from * to * overlapping scallops by working into next 3 d.c. at base in front of previous scallop.

For front trim commence with 115 ch. and work scallops in the same way.

TO MAKE UP

Press lightly on wrong side. Back-st. seams together neatly. Stitch trim to front and sleeves with small backstitch. Cover button moulds with small pieces of crochet worked thus:

6 ch., turn, 1 d.c. into each ch., turn. Rep. d.c. row until small square is made. Sew buttons down centre front. To finish neck, work 2 d.c., 2 ch., sl-st. into first ch., 2 d.c., rep. round neck.

SKIRT

Make 95 (101, 107) ch. incl. 3 ch. to turn.

1st Row: 1 tr. into 4th ch. from hook, 1 tr. into each ch. to end of row, turn.

2nd Row: 3 ch. (this stands for 1 tr. throughout), 1 tr. into each tr. to end of row, turn.

Rep. 2nd row 51 (52, 53) times.

Next Row: Work 31 (33, 35) tr., miss one st., work 28 (30, 32) tr., miss 1 st., tr. to end of row.

Next Row: As 2nd row.

Next Row: Work 30 (32, 34) tr., miss 1 st., work 28 (30, 32) tr., miss 1 st., work to end of row.

Cont. dec. 1 st. each side of centre 28 (30, 32) tr. in every alt. row until 8 decs. have been completed.

Work 1 row. Fasten off. Make another piece the same.

TO MAKE UP

Press lightly on wrong side. Join seams. Herringbone elastic round waist. Press seams.

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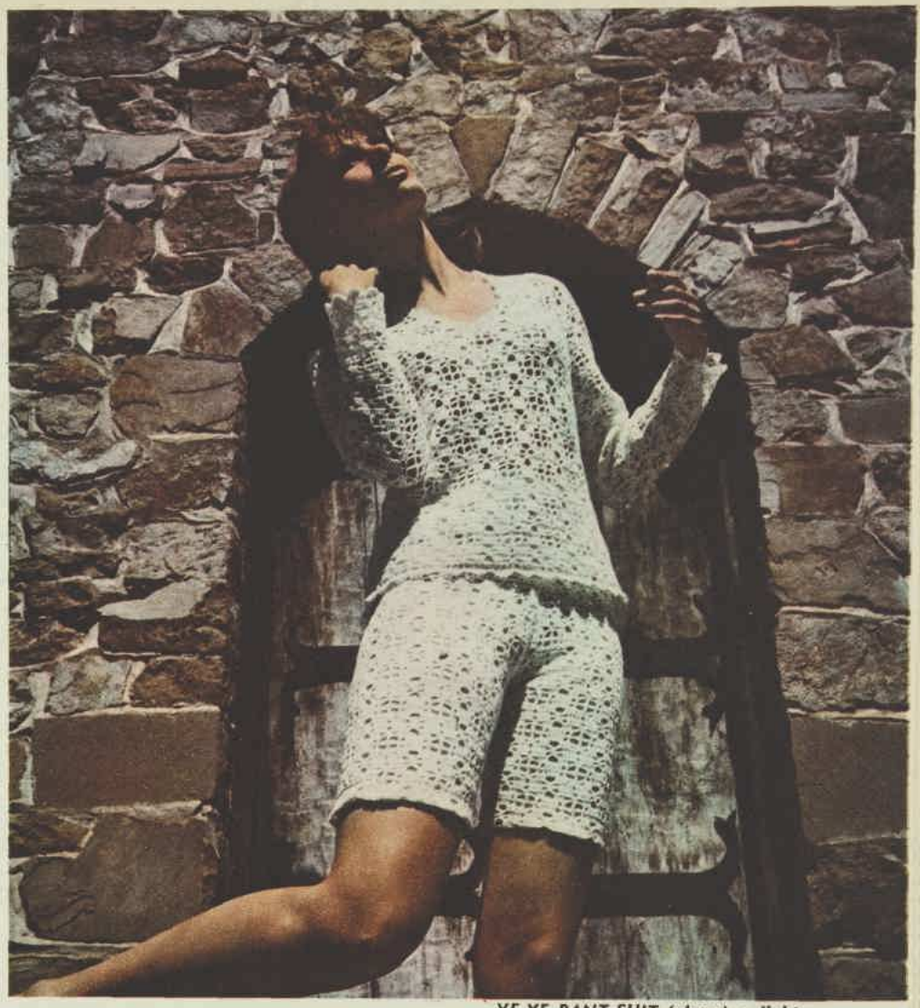
MONDRIAN CHECKS (above) are boldly delineated in white, black, and dazzling red. The sweater has a wide crew neck. Directions for four sizes are on page 4.

MACHINE-KNIT TWINSET (above) has a skinny, wide-rib sweater coupled with a smooth, classic cardigan. Directions for four bust sizes are on page 5.

MOTHER-AND-DAUGHTER sweaters (left), an embroidered, color-reversed combination in mohair with a wide roll collar and raglan sleeves, are knitted in stocking-stitch. Directions page 7.



YE-YE PANT-SUIT (above), a light-hearted, height-of-fashion outfit, has a dashing little lace top over above-the-knee pants lined with silk. Directions are on page 4.

EASY-LINE SHIFT (below) has a narrow trim of crocheted lace round neckline, sleeves, hem, and front trim. Directions on page 7.

The new excitement on the cold weather fashion front is knitting and crochet — in a multiplicity of tastes, styles, colors, and yarns. Top designers are turning to it . . . women who understand clothes are wearing it . . . everybody's doing it. Interest is equally divided between the discotheque look and the simple classic, between knitting and crochet. Our 32 exclusive new designs focus on the main features of the new styles — both the way-out and the wearable.

Order from our Needlework ... fabulous. Swirling paisleys, flower prints, classic plaids.

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MONDRIAN CHECKS

Color picture page 3

Materials: Villawool Slalom Sports and Ski Yarn: 10 (11, 12, 12) balls main color (m.c.), 4 (5, 5, 6) balls first contrast (c.c.1), 2 (2, 3, 3) balls second contrast (c.c.2), 1 pair each Nos. 4, 5, and 7 needles.

Measurements: To fit 34 (36, 38, 40) in. bust; length, 24½in. (all sizes); sleeves, 18in. (all sizes).

Tension: 4 sts. to 1in.

Note: Use individual balls for each color.

BACK

Using c.c.1 and No. 4 needles, cast on 73 (77, 81, 85) sts. and work in st-st. for 5 rows.

Change to No. 5 needles and work a further 10 rows.

Change to No. 4 needles and work 5 rows. (20 rows altog.)

Next Row: K 33 (35, 37, 39) m.c., 7 c.c.1, 33 (35, 37, 39) m.c.

Next Row: P 33 (35, 37, 39) m.c., 7 c.c.1, 33 (35, 37, 39) m.c.

Rep. last 2 rows until 16in. from centre of first 20 rows in c.c.1. Tie marker at each end of last row to mark start of armholes. Work 8 rows in c.c.1. Proceed as follows:

Next Row: K 33 (35, 37, 39) c.c.2, 7 c.c.1, 33 (35, 37, 39) m.c.

Next Row: P 33 (35, 37, 39) m.c., 7 c.c.1, 33 (35, 37, 39) c.c.2.

Rep. last 2 rows inclusive. Cont. until 23½in. from centre of first 20 rows in c.c.1, ending on a p row.

To Shape Neck and Shoulders — Next Row: Work 30 (32, 34, 36) sts., turn and p back to end.

Cast off on shoulder edge at beg. of next and alt. rows 4 sts. 6 times, at the same time cast off on neck edge at beg. of every 2nd row 2 (2, 3, 4) sts. once, 2 (2, 3, 4) sts. once, 2 (3, 4, 4) sts. once. Ret. to rem. sts., sl. first 13 sts. on to holder for centre neck, join in yarn to rem. sts. and k to end. Work as other side in reverse.

FRONT

Work as back.

SLEEVES

Using m.c. and No. 7 needles, cast on 48 sts. and work firmly in rib of k 1, p 1 for 3in. Change to No. 4 needles and st-st. Inc. 1 st. each end of every 8th row thereafter until 64 sts. Cont. until sleeves measure 18in. (or length required), ending on a p row. Cast off at beg. of next and every row 4 sts. 4 times, 5 sts. 6 times, 18 sts. once.

TO MAKE UP

Press work on wrong side. Using small bk-st. sew up one shoulder seam. Press seam open.

Neckband: With right side facing, m.c. and No. 7 needles (beg. and end ¼in. in from shoulder edges) neatly pick up and k 14 (16, 18, 20) sts. on side of neck, k 13 sts. from holder at centre front, pick up and k 14 (16, 18, 20) sts. to shoulder seam, then pick up and knit the same number of sts. on back neck (82, 90, 98, 106 sts.). Work in rib of k 1, p 1 for 2in. Cast off loosely ribwise.

TO FINISH OFF

Sew up shoulder and neckband end. Press seam open. Fold neckband in half to inside and loosely sl-st. down. Pin sleeve tops to each side edge between markers and seam edges tog. Press seams. Sew up side and sleeve seams. Press seams open. Fold the c.c.1 band on lower edge in half up to inside and sl-st. down. Lightly press on the wrong side.

YE-YE PANT-SUIT

Color picture page 3

Materials: 17 (18) balls Patons "Patonyle"; No. 11 Milwards Phantom crochet hook; lining for pants; 7in. Lightning zip-fastener (Gold Pack); 2 hooks and eyes.

Measurements: Top — To fit size A, 34in. (size B, 36in.) bust; **Pants** — To fit size A, 35in. (size B, 37in.) hips; **Length of Top,** 22in.; **Sleeve,** 17in.; **Length of Pants,** 19in.

Tension: 5 tr. to ¾in. and 5 rows to 1¼in.

Note: Instructions for size B are in brackets throughout.

PATTERN

1st Row: Tr. in 10th ch. from hook, (B, tr. in 7th ch. from hook, 3 ch., miss 3 sp. d.tr. in next sp., 3 ch., miss 3 sp., tr. in next sp.) * 1 ch., miss 1 sp., 1 tr. in next 5 sp., 1 ch., miss 1 sp., 1 tr. in next sp., 3 ch., miss 3 sp., d.tr. in next sp., 3 ch., miss 3 sp., 1 tr. in next sp., rep. from * to end of row, ending with d.tr. in last sp., turn. (B, rep. from * to last d.tr., 3 ch., miss 3 sp., 1 tr., 1 ch., miss 1 sp., 1 tr. in last sp., 3 ch., turn).

2nd Row: (B, tr. in 1-ch. sp., 1 tr. in next tr., 3 ch., d.c. in d.tr.) * 3 ch., 1 tr. in next tr., tr. in 1-ch. sp., tr. in next tr., 4 ch., miss 3 tr., 1 tr. in next tr., in 1-ch. sp., and in next tr., 3 ch., d.c. in d.tr., rep. from * to end of row, ending with 3 ch., d.c. in 3rd turning ch., 4 ch. turn (B, rep. from * to d.c. in last d.tr., 3 ch., tr. in next tr. and in turning-ch. loop, 1 tr. in 3rd of turning ch., 3 ch, turn).

3rd Row: (B, tr. in first 2 tr.) * 2 tr. in 3-ch. loop, tr. in next 2 tr., 3 ch., d.c. in centre of 4-ch. loop, 3 ch., miss 1 tr., tr. in next 2 tr., 2 tr. in next 3-ch. loop, 1 ch., rep. from * to end of row, 2 ch. turn. (B, rep. from * to last "2 tr. in next 3-ch. loop, 1 ch.", 2 tr. in next 3-ch. loop, tr. in next 2 tr. and in turning ch., 3 ch., turn).

4th Row: (B, tr. in first 4 tr., 1 ch.) * tr. in next 4 tr., 3 ch., 1 d.c. in d.c., 3 ch., tr., in next 4 tr., 1 ch., rep. from * to end of row, omitting 1 ch. at end of last rep., turn. (B, rep. from * to last 1 ch., tr. in next 4 tr. and in turning ch., 3 ch., turn).

5th Row: (B, tr. in first 2 tr., 3 ch., d.c., in 1-ch. sp.) * 3 ch., miss 2 tr., tr. in next 2 tr., 1 tr. in 3-ch. loop, 3 ch., 1 tr. in next 3-ch. loop, tr. in next 2 tr., 3 ch., d.c. in 1-ch. sp., rep. from * to end of row, working last d.c. in top of turning ch., 4 ch., turn. (B, rep. from * to d.c. in last 1-ch. sp., 3 ch., miss 2 tr., d.c. in next 2 tr. and in turning ch., 4 ch., turn.)

6th Row: (B, miss 1 tr., tr. in next tr., 3 ch., d.tr., in d.c.) * 3 ch., tr. in first tr., 1 ch., miss 1 sp., tr. in next tr., 3 tr. in 3-ch. loop, tr. in next tr., 1 ch., miss 1 sp., tr. in next tr., 3 ch., d.tr. in d.c. * rep. from * to end of row, working last d.tr. in base of 3 turning ch., 4 ch., turn. (B, rep. from * to d.tr. in last d.c., 3 ch., tr. in next tr., 1 ch., tr. in turning ch., 4 ch., turn).

1st Row Repeat of Pattern: 3 ch., tr. into first tr., rep from * to * as given for row 1 (B, as row 6).

Note: When shaping, increasing or decreasing, 1 space indicates one tr., 1 d.c., 1 d.tr. or 1 ch. Thus a bar of 3 chain would be equal to 3 spaces.

TOP

BACK

Commence with 127 ch. plus 7 turning ch. (B, 139 ch. plus 4 turning ch.).

Work pattern as given until back measures 13in. from beginning, or length required to armholes.

To Shape Armholes—1st Row: Sl-st. into first 10 sp. (keeping continuity of patt.), work to last 10 sp., turn.

2nd Row: Sl-st. into first 2 sp., work to last 2 sp., turn.

Repeat this row 4 times more. Cont. without shaping until armhole measures 8in.

To Shape Shoulders—Next Row: Sl-st. into first 10 sp., work to last 10 sp., turn. Rep. this row twice more. Fasten off.

FRONT

Work as back to armhole shaping. Shape armholes as for back, at the same time, keeping patt. in order shape neck.

Next Row: Work to centre of row, turn.

2nd Row: Sl-st. into first sp. at neck edge, work to armhole edge, working armhole shaping.

3rd Row: Work to 2nd last sp. at neck edge, turn.

Rep. rows 2 and 3 of neck edge shaping 8 times more, then row 2 once.

Cont. without shaping until armhole measures same as back, ending at armhole edge.

To Shape Shoulder—Next Row: Sl-st. into first 10 sp. Work to end of row, turn.

2nd Row: Work to last 10 sp., turn. Fasten off. Rejoin yarn at centre front and complete other side of neck and shoulder to correspond.

SLEEVES

(Both sizes)

Commence with 64 ch. plus 7 turning ch.

Work 6 rows in patt. without shaping.

Keeping continuity of patt., inc. 1 sp. at each end of next and every 3rd row until there are 6 complete patts. across row. Work without further shaping until 10 patts. have been completed from commencement.

Next Row: Sl-st. into first 5 sp., patt. to last 5 sp., turn.

2nd Row: Sl-st. into first sp., work to 2nd last sp., turn.

Rep. row 2 until 3 complete patts. have been worked from commencement of armhole shaping. Fasten off.

TO MAKE UP

Edging: Join shoulder seams. Join yarn to one shoulder, right side of work facing, work 1 d.c., * 2 ch., miss 3 sp., (1 tr., 2 ch., 1 tr., 2 ch., 1 tr., 2 ch., 1 tr.) into next sp., 2 ch., miss 3 sp., d.c. into next sp., rep. from * round neck. Fasten off.

Work same edging round sleeves.

Press lightly. Set sleeves into armholes. Join side and sleeve seams. Work edging round lower edge. Press all seams.

PANTS

Commence with 144 ch. plus 7 turning ch. (B, 156 ch. plus 4 turning ch.), work in patt. for 6 rows. Keeping continuity of patt., work 30 rows, inc. 1 st. each end of every alt. row.

To Shape Body—1st Row: Sl-st. into first 5 sp., work to last 10 sp., turn. (Centre back seam edge.)

2nd Row: Sl-st. into first 2 sp., work to last sp., turn.

3rd Row: Sl-st. into first sp., work to 3rd last sp., turn.

4th Row: Sl-st. into first sp., work to 2nd last sp., turn.

Rep. rows 3 and 4 until 3 patts. have been completed from commencement of body shaping.

Cont. to dec. 1 st. at back seam edge every row until 3 more patts. are completed, ending at back seam edge.

To Shape for Waist—1st Row: Sl-st. into 1st sp., work to last 20 sp., turn.

2nd Row: Sl-st. into first 20 sp., work to 2nd last sp. Turn.

Rep. rows 1 and 2 once more.

Next Row: Sl-st. into 1st sp., work into next 15 sp. Fasten off.

Work another section in the same way, reversing all shapings by sl-st. into 10 sp. and working to last 5 sp. in first row of body shaping.

Waistband: Commence with 10 ch. D.c. into 2nd ch. from hook, d.c. in each ch. to end, 1 ch., turn. Work 9 d.c. in every row, until strip measures 24in. or required length for waistband. Fasten off.

TO MAKE UP

Cut two pieces lining material, same shape as shorts, allowing ½in. seam all round, and 1in. for hem at leg edge.

Turn up leg edge and stitch. Tack lining to wrong side of shorts round edges and make up as one piece of fabric. Lay pieces together, crochet sides facing, and machine-stitch front seam, about ½in. from edge of lining, and back seam from 7in. below waist, leaving opening above for zip-fastener. Stitch inside leg seams. Tack zip-fastener into position in back opening and hand-stitch. Stitch waistband to shorts, taking in small darts at front if necessary. Finish waistband with 2 hooks and eyes. Press seams.

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EMBOSSED PULLOVER

Materials: 18 (19, 20, 21) balls Woolworths Nylo Sports wool; 1 pair No. 8 knitting needles; 1 stitch-holder; 1 No. 9 crochet hook.

Measurements: To fit 32 (35, 38, 41) in. bust; length from shoulder, 22 (22½, 22½, 23) in.; length of sleeve, 6in.

Tension: 6 sts. to 1in. over patt.

BACK

Cast on 83 (91, 99, 107) sts.

Foundation Row: P 3, * w.o.n., k 1, w.r.n., p 7, rep. from * to end. 103 (113, 123, 133) sts.

Cont. in patt. thus:

1st Row: Wrong side facing, k 7 * p 3, k 7, rep. from * to last 6 sts., p 3, k 3.

2nd Row: P 3 * wool back, sl. 1, k 1, sl. 1, p 7, rep. from * to end.

3rd Row: K 7, * w. front, sl. 1, p 1, sl. 1, k 7, rep. from * to last 6 sts., w.fwd., sl. 1, p 1, sl. 1, k 3.

4th Row: P 3, * sl. 1, k 2 tog., p.s.s.o., p 3, w.o.n., k 1, w.r.n., p 3, rep. from * to end.

5th Row: K 3, * p 3, k 7, rep. from * to end.

6th Row: P 7, * w.bk., sl. 1, k 1, sl. 1, p 7, rep. from * to last 6 sts., w.bk., sl. 1, k 1, sl. 1, p 3.

7th Row: K 3, * w.ft., sl. 1, p 1, sl. 1, k 7, rep. from * to end.

8th Row: P 3 * w.o.n., k 1, w.r.n., p 3, sl. 1, k 2 tog., p.s.s.o., p 3, rep. from * to end

Rep. last 8 rows for continuity of pattern.

Cont. in patt. until work measures 13½in.

To Shape Armholes: Cont. keeping patt. correct, cast off 4 (5, 6, 7) sts. at beg. of next 2 rows.

Dec. 1 st. each end of next 4 rows and next 4 alt. rows. 79 (87, 95, 103) sts. Cont. in patt. until armholes measure 7½ (8, 8, 8½) in.

To Shape Shoulders: Cast off 7 (8, 9, 10) sts. at beg. of next 6 rows. Cast off rem. sts. for back of neck.

FRONT

Work as back until armhole measures 5 (5½, 5½, 6) in. on straight.

To Shape Neck: With right side facing, keeping patt. correct, work 30 (33, 36, 39) sts., cast off 19 (21, 23, 25) patt. to end.

Next Row: Patt. 28 (31, 34, 37), work 2 tog., turn. Cont. on this side only, leaving rem. sts. on holder.

Cont. in patt., dec. 1 st. at neck edge on next 6 rows, then every alt. row to 21 (24, 27, 30) sts.

Cont. in patt. until armhole measures 7½ (8, 8, 8½) in.

To Shape Shoulder: With wrong side facing, cast off 7 (8, 9, 10) sts. at beg. of next row and next 2 alt. rows.

Return to sts. on holder and work to correspond with first side in reverse.

SLEEVE

Cast on 59 (63, 63, 67) sts.

Foundation Row: P 3 (5, 5, 3), * w.o.n., k 1, w.r.n., p 7, rep. from * to last 8 (10, 10, 8) sts., w.o.n., k 1, w.r.n., p 7 (9, 9, 7). 73 (77, 77, 83) sts.

Cont. in patt. thus:

1st Row: K 7 (9, 9, 7), * p 3, k 7, rep. from * to last 6 (8, 8, 6) sts., p 3, k 3 (5, 5, 3).

2nd Row: P 3 (5, 5, 3), * w.bk., sl. 1, k 1, sl. 1, p 7, rep. from * to last 10 (12, 12, 10) sts., sl. 1, k 1, sl. 1, p 7 (9, 9, 7).

3rd Row: K 7 (9, 9, 7), * w.ft., sl. 1, p 1, sl. 1, k 7, rep. from * to last 6 (8, 8, 6) sts., w.fwd., sl. 1, p 1, sl. 1, k 3 (5, 5, 3) sts.

4th Row: P 3 (5, 5, 3), * sl. 1, k 2 tog., p.s.s.o., p 3, w.o.n., k 1, w.r.n., p 3, rep. from * to last 10 (12, 12, 10) sts., sl. 1, k 2 tog., p.s.s.o., p 3, w.o.n., k 1, w.r.n., p 3 (5, 5, 3) sts.

Cont. in this way keeping patt. correct, inc. 1 st. each end of next row and every foll. 6th row to 81 (87, 87, 93) sts. Cont. in patt. until sleeve measures 5½in.

To Shape Top of Sleeve: With right side facing, keeping patt. correct, cast off 4 sts. at beg. of next 2 rows.

Dec. 1 st. each end of next 8 alt. rows then every row to 23 sts. Cast off.

TO MAKE UP

Press on wrong side with warm iron over damp cloth. Seam shoulders and sides. Seam sleeves and set into armholes.

TO FINISH OFF

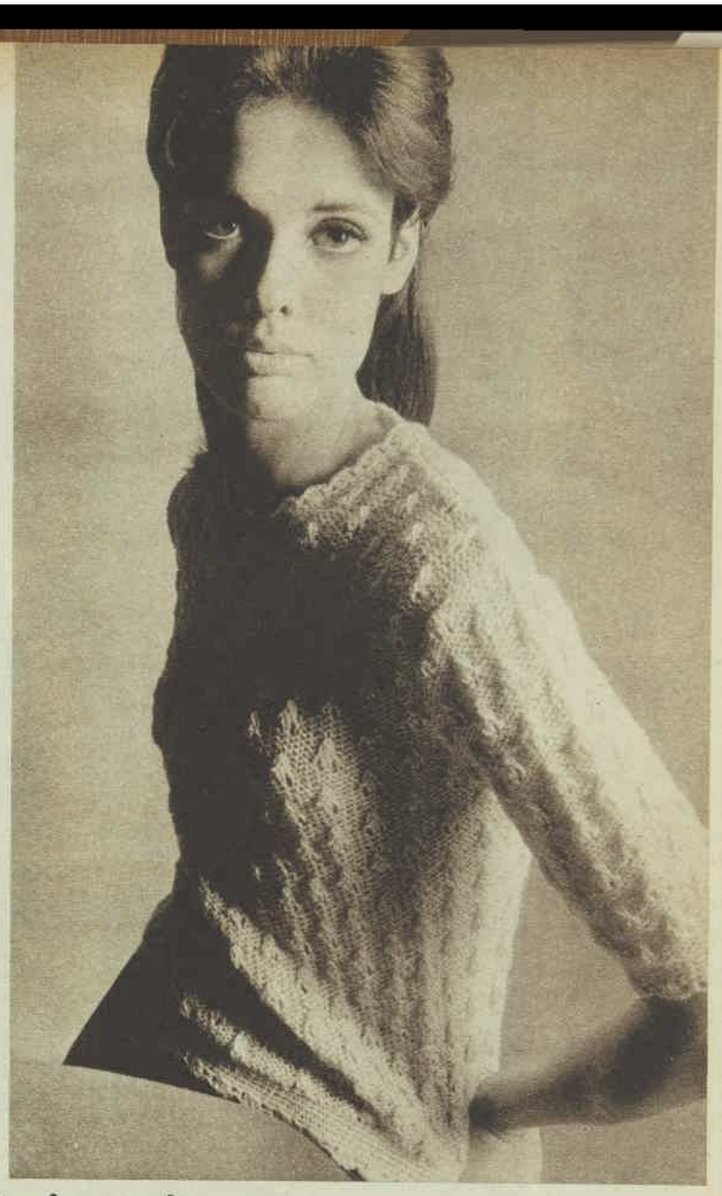
With crochet hook, right side facing, work 3 rows d.c. round cuff edge.

4th Row: * 1 d.c. in next d.c., 1 ch., miss 1 d.c., 3 tr. in next d.c., 1 ch., miss 1 d.c., rep. from * to end. Fasten off.

Round lower edge work 5 rows d.c., then finish with 4th row as for cuffs.

Round neck edge work 2 rows d.c., then finish with 4th row as for cuffs. Press seams and edgings.

SKIMMING SWEATER (right) with a delicate air has a knitted-in pattern which gives an embroidered effect. Directions for four bust sizes are complete on this page.



Machine-knit twinset

Color picture page 3

Note: This garment is worked on a Singer Knitting Machine.

SWEATER

Materials: 14 balls Patons 4-ply "Patonyle."

Measurements: To fit 34in. bust; length, 22in.; sleeve, 18in.

Abbreviations: K, knit; t, tension; p, purl; beg., beginning; dec., decrease; inc., increase.

Tension: 7½ sts. and 11 rows to 1in. after being pressed lightly. Suggested t 7. Check each machine to ensure accuracy.

Note: This garment is worked in rib throughout, k 2, p 2 rib bands, refer to instruction book for procedure — 1 needles in B position, 1 needles in A position. Both needles on ribber counted as 1 on main machine.

BACK

Cast on in k 2, p 2 rib — 98 sts. on main machine, 96 sts. on ribber over 146 needles on main machine. T 2 for cast on. K 20 rows on t 6. Transfer to k 8, p 2 rib. Both needles on ribber to empty needle on main machine. Leave second and following third groups on ribber. Change to t 7 and k 144 rows to armhole.

To Shape Raglan: Cast off 7 sts at beg. of next 2 rows. Then dec. 1 st. each end every alt. row 39 times thus: Place 4th st. on to 3rd st., move to space; transfer ribber needles as required (80 rows). Cast off rem. 54 sts.

FRONT

Work as back to 56 rows above armhole.

To Shape Neck: Cast off 32 sts. for centre neck. Dec. 1 st. every alt. row at neck edge 11 times. At the same time cont. shaping armhole edge until all sts. have been decreased.

Shape other side to correspond.

SLEEVE

Cast on for k 2, p 2, rib 54 sts. on main machine and 52 sts. on ribber over 80 needles on main machine. K 25 rows on t 6. Transfer to k 8, p 2 rib, leaving every third group on ribber. T. 7, inc. 1 st. each end of every 10th row 15 times (110 sts.). Cont. to 170 rows above rib.

To Shape Raglan: Cast off 5 sts. at beg. of next 2 rows, then dec. 1 st. each end of alt. rows 39 times (see back), 80 rows. Cast off rem. 22 sts.

NECKBAND

Cast on for k 2, p 2 rib, 116 sts. on main machine, 114 on ribber, t 2 for cast on, k 4 rows on t 6, k 2 rows on t 5.2, k 2 rows on t 5.1, k 4 rows on t 5, k 2 rows on t 5.1, k 2 rows on t 5.2, k 4 rows on t 6. Cast off very loosely.

TO MAKE UP

Join raglan seams, then side and sleeve seams. Sew on neckband, then fold in half and slip-stitch in place. Press lightly with a damp cloth.

CARDIGAN

Materials: 14 balls Patons 4-ply "Patonyle"; 6 Beutron buttons.

Measurements: To fit 34in. bust (actual measurement 40in.); full length, 23in.; sleeve seam, 17in.

Tension: 16 sts. and 20½ rows to 2in. A suggested tension of 6. Check tension on each machine to ensure accuracy.

Abbreviations: T., tension; R.B., Russell or Push Buttons; F.R.B., Front R.B.

BACK

Cast on 156 sts. using waste knitting and ravel cord. K. 30 rows on t 5. Turn up hem. K 1 row in t 7. K straight on t 6 for 160 rows.

To Shape Armholes: Cast off 8 sts. at beg. of next 2 rows. Dec. 1 st. each end every row 4 times, then every alt. row ten times (112 sts.). K straight to 82 rows above armhole.

To Shape Shoulders: Cast off 10 sts. at beg. of next 2 rows then 9 sts. at beg. of next 6 rows. Cast off.

RIGHT FRONT

Cast on 90 sts. and k 30 rows using t's as for back. Commence from right side. Turn up hem. K 1 row. Cast on 10 sts. for facing (left side), k 4 rows. Make a 3 st. buttonhole using needles, 5, 6, and 7 and 14, 15, and 16 counting from left side. K to 10th row above hem. * Carriage on right, bring to D

Continued on page 7

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Mother-and-daughter sweaters

Color picture page 3

Materials — For Mother: 13 (14, 15) balls Emu Filigree main color (m.c.), 1 ball Emu Filigree, contrast color (c.c.); **For Daughter:** 6 (7, 8) balls Emu Filigree m.c., 1 ball Emu Filigree c.c.; one pair each Nos. 5 and 8 knitting needles.

Measurements: To fit 32 (34, 36) in. bust, 24 (26, 28) in. chest; Length, Mother — 23 (23¾, 24¼) in., Daughter — 14¾ (16¾, 18½) in.; Sleeve Seams, Mother — 17 (17, 17½) in., Daughter — 10½ (13¼, 15) in.

Tension: 4 sts. and 5 rows to 1in.

MOTHER'S SWEATER

BACK

* Using No. 8 needles and m.c., cast on 71 (75, 83) sts. and work in k 1, p 1 rib for 1½in.

Change to No. 5 needles and st-st. (1 row k, 1 row p) and cont. until work measures 14 (14¼, 14½) in. or required length, ending with a p row.

To Shape Raglan Armholes — 1st Size Only: Dec. 1 st. at each end of next row. Work 3 rows st-st.

Work as follows for all sizes: Dec. 1 st. each end of next and every following alt. row until 32 (32, 36) sts. rem., ending with a p row.

To Shape Back Neck — Next Row: K 2 tog., k 7 sts. turn, leaving rem. sts. on spare needle.

Next Row: Cast off 3 sts., p to end.

Next Row: K 2 tog., k to end.

Next Row: Cast off 2 sts., p to end.

Next Row: K 2 tog., and fasten off.

Join yarn to rem. sts., cast off loosely 15 (15, 19) sts., work to correspond with other side.

FRONT

Work as back until 35 (35, 39) sts. rem., ending with a p row.

To Shape Front Neck — Next Row: K 2 tog., k 8 and turn, leaving rem. sts. on spare needle.

Next Row: Cast off 2 sts., p to end.

Next Row: K 2 tog., k to end.

Next Row: Cast off 2 sts., p to end.

Next Row: K 2 tog., k to end.

Next Row: P 2 tog., p to end.

Next Row: K 2 tog., and fasten off.

Join yarn to remaining sts., cast off loosely 15 (15, 19) sts., work to correspond with other side.

SLEEVES

Using size 8 needles, cast on 44 (46, 48) sts. and work in k 1, p 1 rib for 2in.

Change to No. 5 needles and st-st. Inc. 1 st. each end of 13th and every following 13th row until there are 54 (56, 58) sts. on needle. Cont. without further shaping until work measures 17 (17, 17½) in. or required length, ending with a p row.

To Shape Raglan Top: Dec. 1 st. at each end of next and every following alternate row until 8 (8, 8) sts. remain, ending with a p row. Cast off.

COLLAR

Using No. 8 needles and m.c., cast on 110 (112, 114) sts. Work in st-st. for 3in. Change to No. 5 needles and cont. in st-st. until work measures 6½in. Work 2 rows g-st. Cast off loosely.

TO MAKE UP

Press very lightly on wrong side with warm iron over damp cloth. Using bk-st., join raglan sleeves. Sew up side and sleeve seams. Stitch cast on edge of collar to neck, beg. and ending at centre back. Join back seam neatly and allow to roll back on to right side. Press all seams lightly. Embroider daisies in contrasting yarn on collar and sleeves as illustrated.

DAUGHTER'S SWEATER

BACK

Using No. 8 needles, cast on 54 (58, 62) sts. and work in k 1, p 1 rib for 1½in.

Change to No. 5 needles and st-st. (1 row k, 1 row p) and cont. until work measures 8½ (10, 11) in. or required length. Cast off 2 (2, 2) sts. at beg. of next 2 rows.

To Shape Raglan Armholes: Dec. 1 st. at each end of next and every following alt. row until dec. to 18 (20, 20) sts. Cast off.

FRONT

Follow instructions for back until dec. to 32 (34, 36) sts. P 1 row.

To Shape Neck — Next Row: K 2 tog., k 10 (10, 11) sts. Leave rem. sts. on a spare needle. Cont. to dec. in same way at armhole edge and dec. 1 st. at neck edge of next 4 (4, 4) rows. Cont. to dec. at armhole edge until all sts. have been dec. Fasten off.

Cast off centre 8 (10, 10) sts., k to last 2 sts., k 2 tog. Work to correspond with other side.

SLEEVES

Using No. 8 needles, cast on 30 (32, 34) sts. Work in k 1, p 1 rib for 2in. Change to No. 5 needles and work in st-st., inc. 1 st. each end of every 6th (8th, 8th) row until inc. to 42 (44, 48) sts. Cont. without further shaping until work measures 10½ (13¼, 15) in. or required length. Cast off 2 (2, 2) sts. at the beg. of next 2 rows.

To Shape Raglan Top: Dec. 1 st. each end of next and every following alt. row until dec. to 6 sts. Cast off.

COLLAR

Join sleeves to back and front. With right side facing, and using No. 8 needles, pick up and k about 78 (80, 82) sts. round neck. Work in rounds in st-st., for 4 (4¼, 4½) in., then work 2 rows g-st. Cast off loosely.

TO MAKE UP

Pin out to correct measurements and press very lightly on wrong side with warm iron over damp cloth, omitting ribbing. Sew up side and sleeve seams. Embroider daisies in contrasting yarn on sleeves and collar as illustrated.

Easy-line shift

Color picture page 3

Materials: 22 (23, 24) balls Emu Scotch 4 ply, or Emu Bri-Nylon 4 ply; 1 pair No. 10 needles; 1 No. 10 crochet hook; 5 Beutron buttons.

Measurements: To fit 32 (34, 36) in. bust; length, 38½ (39, 39½) in.

Tension: 7½ sts. to 1in.

BACK

** Using No. 10 needles, cast on 128 (136, 144) sts. and work in st-st. (1 row k, 1 row p) until work measures 30 (30¼, 30½) in. or required length, ending with a p row. **

To Shape Armholes: Cast off 6 (6, 7) sts. at beg. of next 2 rows. Dec. 1 st. each end of next and every following alt. row until 102 (106, 110) sts. rem. Cont. without shaping until work measures 7½ (7¾, 8) in. from start of armhole shaping, ending with a p row.

To Shape Shoulders: Cast off 7 (8, 8) sts. at beg. of next 6 rows and 8 (6, 7) sts. at beg. of following 2 rows. Cast off rem. sts.

FRONT

Follow instructions for back from ** to **.

To Shape Armholes: Cast off 6 (6, 7) sts. at beg. of next 2 rows. Dec. 1 st. each end of next and every following alt. row until 102 (106, 110) sts. rem. Cont. without shaping until work measures 5½ (5¾, 5¾) in. from start of armhole shaping, ending with wrong side row.

To Shape Neck — Next Row: K 39 (41, 42) sts. and turn, leaving rem. sts. on spare needle. Dec. 1 st. at neck edge on next 10 (11, 11) rows. Cont. without shaping until work measures the same as back to shoulder, ending at armhole edge.

To Shape Shoulder: Cast off 7 (8, 8) sts. at beg. of next and 2 following alt. rows. Work 1 row. Cast off the rem. 8 (6, 7) sts. Cast off centre 24 (24, 26) sts. Work to end.

Complete to match first side of neck.

SLEEVES

Using No. 10 needles cast on 66 (68, 68) sts. Work in st-st., inc. 1 st. each end of 9th and every following 8th (8th, 7th) row until 90 (94, 98) sts. on needle. Cont. without further shaping until work measures 16 (16½, 16½) in. or required length, ending with a p row.

To Shape Top: Cast off 6 (6, 7) sts. at beg. of next 2 rows. Dec. 1 st. each end of next and every following 4th row until 66 (70, 72) sts. rem., then 1 st. each end of every alt. row until 52 (58, 58) sts. rem. Now dec. 1 st. each end of every row until 22 (24, 24) sts. rem. Cast off.

TO MAKE UP

Pin out to correct measurements and press with warm iron over damp cloth. If Bri-Nylon has been used, press with cool iron over dry cloth instead of a damp one. Using bk-st., join shoulder, side, and sleeve seams. Set in sleeves.

CROCHET EDGINGS

Work at a tension to maintain size of garment.

Neck Edge and Lower Edge: Starting at shoulder seam for neck and side seam for lower edge, work round all edges as follows:

Join yarn to edge * miss 2, then into next st. work 1 tr., 1 ch., 1 tr., 1 ch., 1 tr., (shell made), 1 ch., miss 2, 1 d.c., 1 ch., rep. from * to end, ending with a shell. Join to first shell with a sl-st.

Cuff Edge: Starting at sleeve seam, work to match other edgings.

Trim for Centre Front: Starting at neck edge, 1in. from centre front, join yarn and work 10½in. of shells downward, around base, and up to neck edge, leaving a space of 2½in. at centre as illustrated.

Press all edgings and sew on buttons.

MACHINE-KNIT TWINSET . . . continued from page 5

position 20 needles on left side. R.B. both up, k across, wool under inside needle in D position, k back, F.R.B. down, k across. * From * to * called partial knit. K the 160 rows to armhole, rep. the partial knit after rows 30, 50, 70, 90, 110, 130, 150, also 10, 30, and 50 above armhole. Make buttonholes as above after 47th, 89th, 131st rows to armhole, also 13th, 55th above armhole.

To Shape Armhole: Cast off 8 sts. at beg. of next row. K 1 row. Dec. 1 st. at armhole edge only every row 4 times, then every alt. row 10 times (78 sts.). Shape neck after 59th row above armhole: Cast off 30 sts. at beg. of next row. K 1 row. Dec. 1 st. every alt. row 11 times (37 sts.). K to 82 rows from armhole.

To Shape Shoulders: Cast off 10 sts. at beg. of next row then 9 sts. at beg. of next 3 alt. rows.

LEFT FRONT

Work as right front, omitting buttonholes and commencing from left side.

SLEEVES

Cast on 80 sts. K 30 rows, t's as for back. Turn up hem. Inc. 1 st. each end every 8th row, 20 times (120 sts.). Continue to 166 rows above hem.

To Shape Sleeve Cap: Cast off 8 sts. at beg. of next 2 rows. Dec. 1 st. each end of alt. rows 16 times, then each end every row 16 times. Cast off rem. 40 sts.

NECKBAND

K 2, p 2 rib. Refer to instruction book for cast on procedure. Cast on 182 sts. — 92 sts. on main machine and 90 sts. on ribber, covering 137 needles on main bed. (Two needles in B position, 1 needle in A position.) Use t 2 for cast on. Change to t 6 for k 2, p 2 rib and work 4 rows. Then k 2 rows on t 5.2, k 2 rows on t 5.1, k 4 rows on t 5.2, k 2 rows on t 5.1, k 2 rows on t 5.2, k 4 rows on t 6. Cast off very loosely.

TO MAKE UP

Join shoulder seams. Set in sleeves. Join side and sleeve seams. Complete buttonholes. Fold 10 st. facing under and slip-stitch in place. Sew neckband to neck, fold in half and slip-stitch in place. Press lightly with a damp cloth. Sew on buttons to match buttonholes.

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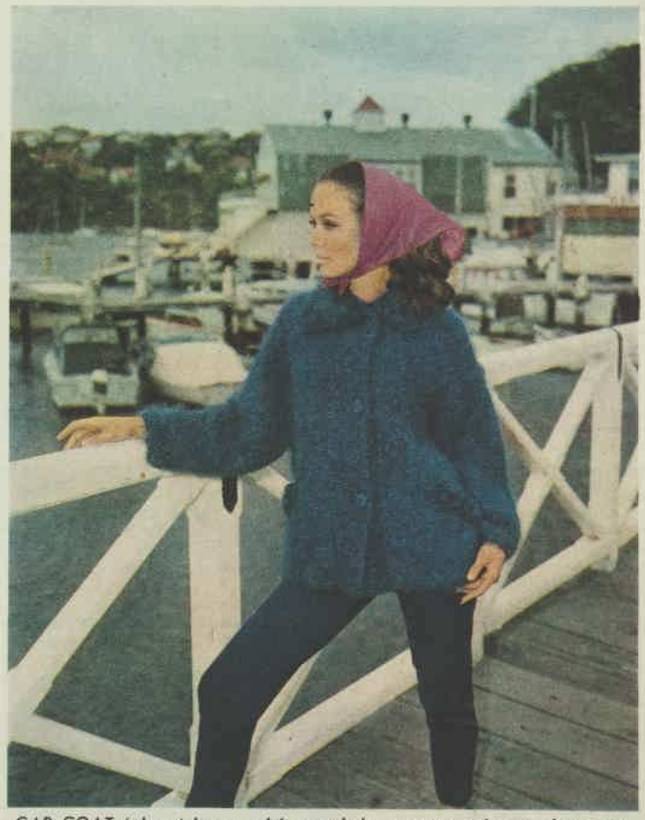
ROUND-THE-CLOCK SWEATER (above), pink and basic, is hand-knitted with shell crochet edging on neck and sleeves. Directions for 4 sizes are on page 10.

KNITTED LACE DRESS (above), a delightful leafy design, blouses gently at the waist over a self tie. Neckline and armholes are crochet-trimmed. Directions are given on page 10.

WEEKEND JACKET (above) has a neat peaked collar and set-in sleeves. It's easy to crochet, with timeless styling to suit all ages. Directions are on page 10.



CAR COAT (above) has a softly mottled appearance due to clever mixture of mohair and tweed — the two yarns knitted together for extra warmth. Collar and pocket trim are crocheted. Directions are on page 12.

YOUNG TOWN SUIT (left) in pale sky offset with crisp white stripes on jacket has a soft, rounded collar, three-quarter, set-in sleeves, and a plain blue slender sheath of a skirt. Directions are on page 12.

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Round-the-clock sweater

Color picture page 9

Materials: 19 (20, 21, 22) balls Woolworths "Nylo" Sports Wool; 1 pair No. 7 knitting needles; 1 No. 9 crochet hook; 1 stitch-holder.

Measurements: To fit 32 (34, 36, 38) in. bust; length from shoulder, 22½ (23, 23½, 24) in.; length of sleeve, 17 (17, 17½, 17½) in.

Tension: 5 sts. to 1in.

BACK

Cast on 84 (90, 96, 102) sts. and work in st-st. for 8½in. Cont. in st-st., inc. 1 st. each end of next row and every 12th following row to 90 (96, 102, 108) sts.

Cont. in st-st. until work measures 14½in. or 1in. less than length required to armhole.

To Shape Armholes (right side facing): Cast off 2 sts. at beg. of next 2 rows.

Next Row: K 3, k 2 tog., k to last 5 sts., sl. 1, k 1, p.s.s.o., k 3.

Next Row: Purl.

Rep. last 2 rows 8 times, 68 (74, 80, 86) sts.

Cont. in st-st. until armhole measures 7 (7½, 8, 8½) in. on straight.

To Shape Shoulders (right side facing): Cast off 5 (6, 7, 8) sts. at beg. of next 6 rows. Cast off rem. 38 sts.

FRONT

Work as back until armhole measures 4 (4½, 5, 5½) in. on straight.

To Shape Neck (right side facing): K 25 (28, 31, 34), cast off 18, k 25 (28, 31, 34).

Next Row: P 23 (26, 29, 32), p 2 tog., turn.

Work on this side only, leaving rem. sts. on holder.

Cont. in st-st., dec. 1 st. at neck edge on next 5 rows, then every alt. row until 15 (18, 21, 24) sts. rem.

Cont. in st-st. until armhole measures 7 (7½, 8, 8½) in. on straight.

To Shape Shoulder (wrong side facing): Cast off 5 (6, 7, 8) sts. at beg. of next row and next 2 alt. rows.

Return to sts. on holder and work this side to correspond with 1st side in reverse.

SLEEVE

Cast on 44 (46, 48, 50) sts. and work in st-st. for 4 rows. Cont. in st-st., inc. 1 st. each end of next row and every 8th (8th, 6th, 6th) foll. row to 68 (74, 78, 82) sts.

Cont. in st-st. until sleeve measures 16 (16, 16½, 16½) in. or 1in. less than length required.

To Shape Top of Sleeve (right side facing): Cast off 2 sts. at beg. of next 2 rows.

Next Row: K 3, k 2 tog., k to last 5 sts., sl. 1, k 1, p.s.s.o., k 3.

Next Row: Purl. Rep. last 2 rows 8 times, 46 (52, 56, 60) sts.

Cast off 4 sts. at beg. of next 6 rows. Cast off.

TO MAKE UP

Press on wrong side with warm iron over damp cloth. Seam sides and shoulders. Seam sleeves and set into armholes, matching shapings. Press all seams.

CROCHET EDGINGS

1st Row (right side facing): Using No. 9 crochet hook, work d.c. round cuff edge, sl-st. into 1st d.c.

2nd Row: 3 ch. to stand for 1st tr., 1 tr. in each d.c., sl-st. into 1st tr.

3rd Row: 1 ch. to stand for 1 d.c., * miss 2 tr., 7 tr. in next tr., miss 2 tr., 1 d.c. in next tr., rep. from * to end and fasten off.

Work same edging round other cuff, neck, and lower edge.

When working third row round neck edge miss 3 tr. instead of 2 tr. round curved sections so neckband will lie flat. Press all edgings on wrong side.

Knitted lace dress

Color picture page 9

Materials: 17 (19) balls Villawool "Starlite" Crepe; 1 pair each Nos. 8 and 10 knitting needles; No. 13 Aero crochet hook.

Measurements: To fit 34 (38) in. bust; length, 37in.

Tension: 7 sts. to 1in.

PATTERN

(Multiple of 12 plus 1 st.)

1st Row: K 1, k 2 tog., * k 2, w.fwd., k 2 tog., w.fwd., k 1, w.fwd., k 2 tog., w.fwd., k 2, sl. 1, k 2 tog., p.s.s.o., rep. from * to last 10 sts., k 2, w.fwd., k 2 tog., w.fwd., k 1, w.fwd., k 2 tog., w.fwd., k 1, k 2 tog.

2nd Row: Purl.

** Rep. 1st and 2nd rows 5 times.

13th Row: K 1, k 2 tog., * k 1, w.fwd., k 2 tog., w.fwd., k 3, w.fwd., k 2 tog., w.fwd., k 1, sl. 1, k 2 tog., p.s.s.o., rep. from * to last 10 sts., k 1, w.fwd., k 2 tog., w.fwd., k 3, (w.fwd., k 2 tog.) twice.

14th and All Even Rows: Purl.

15th Row: K 1, k 2 tog., * w.fwd., k 2 tog., w.fwd., k 5, w.fwd., k 2 tog., w.fwd., sl. 1, k 2 tog., p.s.s.o., rep. from * to last 10 sts., w.fwd., k 2 tog., w.fwd., k 5, w.fwd., k 2 tog., k 1.

17th Row: K 2, w.fwd., k 2 tog., * w.fwd., k 2, sl. 1, k 2 tog., p.s.s.o., k 2, w.fwd., k 2 tog., w.fwd., k 1, w.fwd., k 2 tog., rep from * to last 9 sts., w.fwd., k 2, sl. 1, k 2 tog., p.s.s.o., k 2, w.fwd., k 2.

18th Row: Purl.

Rep. 17th and 18th rows 4 times.

27th Row: K 3, * w.fwd., k 2 tog., w.fwd., k 1, sl. 1, k 2 tog., p.s.s.o., k 1, w.fwd., k 2 tog., w.fwd., k 3, rep. from * to last 10 sts., w.fwd., k 2 tog., w.fwd., k 1, sl. 1, k 2 tog., p.s.s.o., k 1, w.fwd., k 2 tog., w.fwd., k 1.

29th Row: K 4, * w.fwd., k 2 tog., w.fwd., sl. 1, k 2 tog., p.s.s.o., w.fwd., k 2 tog., w.fwd., k 5, rep. from * to last 9 sts., w.fwd., k 2 tog., w.fwd., sl. 1, k 2 tog., p.s.s.o., w.fwd., k 2 tog., w.fwd., k 2.

30th Row: Purl. **.

Rep. from ** to ** inclusive.

BACK

Using No. 8 needles and thumb method, cast on 133 (145) sts. and knit 1 row. Change to No. 10 needles and work in patt. Cont. until work measures 27in. (or length required), ending on a purl row. Tie marker at each end of last row.

To Shape Armholes: Keeping patt. in order, proceed as follows:

1st Row: K 4, p 2 tog., patt. to last 6 sts., p 2 tog., k 4.

2nd Row: K 4, p to last 4 sts., k 4.

Rep. these 2 rows until 93 (97) sts. rem.

Next Row: K 4, p 2 tog., patt. to last 6 sts., p 2 tog., k 4.

Work 3 rows straight. Rep. last 4 rows until 83 sts. (all sizes) rem., ending on a knit row.

To Shape Neck — Next Row: Work 22 sts., cast off centre 39 sts., work 22 sts. Cont. on last 22 sts. and cast off at neck edge at beg. of every 2nd row 2 sts. 3 times, at the same time cont. shaping armholes as before until 14 sts. rem. Cont. on these 14 sts. until armhole measures 7½in. from markers on straight, ending at armhole edge. Cast off.

Return to rem. sts., join in yarn at neck edge and finish as other side in reverse.

FRONT

Work as back until 89 sts. rem. in armhole shaping, ending on a knit row.

To Shape Neck — Next Row: Work 34 sts., cast off centre 21 sts., work 34 sts. Cont. on last 34 sts. to neck edge. Cast off on neck edge at beg. next and every 2nd row 4 sts once, 3 sts. twice, 2 sts. twice, 1 st. once, at the same time cont. to shape armhole as before until 14 sts. rem., ending at armhole edge. Cont. on these sts. until armhole measures same as back armhole. Cast off.

Return to rem. sts., join in yarn at neck edge and finish to correspond with other side in reverse.

TO MAKE UP

Press work on wrong side. Using small back-stitch sew up shoulder seams making a ½in. seam. Sew up side seams. Press seams open. Make a length of "French Knit," using cotton reel, for tie belt. With crochet hook work 1 row double crochet round neck edge.

Next Row: * 1 d.c. in each of next 6 d.c., 3 ch., 1 d.c. in last d.c., rep. from *, ending with 4 d.c. Fasten off.

Weekend jacket

Color picture page 9

Materials: 20 (21, 22) oz. Sirdar Double Knitting Wool; 1 No. 9 Phantom Crochet Hook; 7 Beutron buttons.

Measurements: To fit 34 (36, 38) in. bust; length from shoulder to lower edge, 22 (22½, 22½) in.; sleeve seam, 17 (17, 17) in.

Tension: 5 trebles to 1in.

BACK

Make 96 (102, 108) ch.

Note: The 3 ch. at beg. of tr. rows stands for 1 tr.

1st Row: Miss 3 ch., make 1 tr. in each ch. to end, turn (94, 100, 106 tr. in all).

2nd Row: 3 ch., 1 tr. in each tr. to end, turn. Rep. 2nd row twice.

Beg. patt.:

1st Row: 5 ch., * miss next 2 tr., 1 d.c. in next tr., 3 ch., rep. from * to end, making last d.c. in top of 3 ch. at end, turn.

2nd Row: 3 ch., 2 tr. in 1st loop, 3 tr. in each loop to end, making 3 tr. in last loop and 1 tr. in turning ch. (94, 100, 106 tr.)

3rd Row: 3 ch., 1 tr. in each tr. to end, ending with 1 tr. in top of 3 ch. at end.

Rep. these 3 rows for patt.

Cont. straight in patt. until 13 patt. have been worked in all, ending on a 2nd row of tr.

To Shape Armholes—1st Row: Make 1 sl-st. in each of first 6 tr. (88, 94, 100 tr. rem.), 1 d.c. in next tr., * 3 ch., miss 2 tr., 1 d.c. in next tr., rep. from * to last 6 tr., turn.

2nd Row: 1 sl-st. in 1st loop, 3 ch., 1 tr. in same loop, 3 tr. in each loop to last loop, 2 tr. only in last loop, turn.

3rd Row: 1 sl-st. in 2nd tr. (from edge), 3 ch., 1 tr. in each tr. to last tr., omit last tr., turn. (76, 82, 88 tr. in all.)

4th Row: 1 sl-st. in 2nd tr. (from edge), 2 ch., miss 1 tr., 1 d.c. in next tr., * 3 ch., miss 2 tr., 1 d.c. in next tr., rep. from * to last 2 tr., 2 ch., miss 1 tr., 1 sl-st. in next tr., turn.

5th Row: 1 sl-st. in the 2 ch. loop, 3 ch., 2 tr. in next loop, 3 tr. in each loop to end, making only 1 tr. in the 2 ch. loop at end. (70, 76, 82 tr.)

Cont. straight in patt. until armholes measure 8 (8¼, 8½) in. Fasten off.

LEFT FRONT

Make 54 (57, 60) ch.

1st Row: Miss 3 ch., 1 tr. in each of next ch. to end. (52, 55, 58 tr.)

Work as back to armhole shaping.

To Shape Armhole — 1st Row: 1 sl-st. in each of the first 6 tr., 1 d.c. in next tr., * 3 ch., miss 2 tr., 1 d.c. in next tr., rep. from * to end.

2nd Row: Patt. to end, making only 2 tr. in last loop, turn.

3rd Row: 1 sl-st. in 2nd tr. from edge, 3 ch., 1 tr. in each tr. to end, turn.

4th Row: Patt. to last 3 tr., 2 ch., miss 1 tr., 1 sl-st. in next tr., turn.

5th Row: 1 sl-st. in the 2 ch. loop, 3 ch., 2 tr. in next loop, patt. to end, turn.

Next Row: 3 ch., 1 tr. in each tr. to end, 1 tr. in top of 3 ch. at end. (40, 43, 46 tr.)

Cont. straight until 18 loop rows have been worked from beg. Work 1 row more, ending at armhole edge.

To Shape Neck—1st Row: Work to last 11 tr. from edge, turn.

2nd Row: 1 sl-st. into 2nd tr. from edge, * 3 ch., miss 2 tr., 1 d.c. in next tr., rep. from * to end.

3rd Row: Patt. to last loop, make only 2 tr. in last loop, turn.

4th Row: 1 sl-st. in 2nd tr. from edge of neck, 3 ch., 1 tr. in each tr. to end, turn.

5th Row (loop row): Work in patt. to last 3 tr., 2 ch., miss 1 tr., 1 sl-st. in next tr., turn.

Continued on page 13

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YOUNG TOWN SUIT

Color picture page 9

Materials: 41 (43, 46) oz. of Sirdar Double Crepe wool in main shade; 2 (2, 2) oz. in white; 1 pair each Nos. 6, 7, 8, and 10 knitting needles; 1 cable needle for working the shapings; 4 Beutron buttons for the jacket and a waist length of 1in.-wide elastic for the skirt.

Measurements: Jacket — to fit 34 (36, 38) in. bust; length, 20 (20½, 20½) in.; sleeve, seam, 12in. Skirt — to fit 36 (38, 40) in. hips; length, 26in., or as required.

Tension: 8 sts. to 1in. over patt. on No. 7 needles.

Abbreviations: Dec., decrease by working 2 sts. tog., except where otherwise directed in the instructions; inc., increase by working twice into 1 st.; m.c., main color; c.c., contrast color.

JACKET

BACK

Cast on 109 (115, 121) sts. with m.c. and No. 10 needles. Work 11 rows st-st., finishing after a k row.

Change to No. 8 needles.

Next Row (wrong side): * K 2, inc. in next st., rep. from * to last st., k 1. 145 (153, 161) sts.

Begin patt.:

1st Row: K 2, * twist 2 sts. thus: Pass right-hand needle behind 1st st. on left-hand needle, pull out the 2nd st. and k it, then k the 1st st., and sl. both sts. off needle tog. Rep. from * to last st., k 1.

2nd Row: P 2, * twist 2 sts., thus: Pass right-hand needle in front of 1st st., on left-hand needle, pull out 2nd st. and p it, then p the 1st st., and sl. both sts. off needle tog. Rep. from * to last st., p 1.

These 2 rows form the patt. Rep. them 4 times more with m.c.

Work 2 rows with c.c., 2 with m.c., 2 with c.c.

Change to No. 7 needles. Continue in m.c. Proceed until work measures 12in. from hemline, ending after wrong-side row.

To Shape Armholes: Cast off 4 sts. at beg. of next 2 rows, then dec. at both ends of every row until 113 (117, 121) sts. rem.

Proceed straight until work measures 19½ (20, 20) in. from hemline, ending after a wrong-side row.

To Shape Shoulders: Cast off 12 (13, 14) sts. at beg. of next 4 rows and 11 sts. at beg. of next 2 rows. Cast off rem. 43 sts.

LEFT FRONT

Cast on 64 (67, 70) sts. with No. 10 needles and m.c. Work 11 rows st-st. Break wool.

Cast 11 sts. on to a No. 8 needle, then work sts. of main part on to same needle thus: * K 2, inc. in next st., repeat from * to last st., k 1. 96 (100, 104) sts.

With No. 8 needles proceed in patt. thus:

1st Row: Beg. with k 2, patt. 84 (88, 92) as on 1st patt. row, sl. next st., carrying wool across wrong side to make a fold at front edge, then twist 2 as on 1st patt. row, 5 times, k 1.

2nd Row: P 2, twist 2 as on 2nd patt. row, 4 times, p 3, then twist 2 until 1 st. rem., p 1.

These 2 rows form patt. for left front. Proceed until 10 rows have been worked in m.c.

Work 2 rows c.c., 2 rows m.c., 2 rows c.c.

Change to No. 7 needles and proceed in m.c. Continue until work measures 11in. from hemline, finishing at front edge.

To Shape Bust Dart: Work to last 7 sts., sl. next st., turn, work back. Slipping next st. in this manner at every turn, work to last 15, 23, and 31 sts. respectively on next 3 wrong-side rows, turn, work back. Proceed on all sts. Cont. until work measures 12in. from hemline, measured along side edge, and finishing at side edge.

To Shape Armholes: Cast off 8 sts. at beg. of next row, then dec. at side edge of every row until 74 (76, 78) sts. rem. Proceed straight until work measures 2½ (3, 3) in. from beg. of armhole shaping, measured on straight, finishing at front edge.

To Shape Neck: Cast off 22 sts. at beg. of next row, then dec. at neck edge on every row until 46 (48, 50) sts. rem., then on every alt. row until 35 (37, 39) sts. rem. Proceed until work matches back, finishing at side edge.

To Shape Shoulder: Cast off 12 (13, 14) sts. at beg. of next and following alt. row and 11 sts. on next alt. row.

RIGHT FRONT

Cast on 64 (67, 70) sts. with m.c. and No. 10 needles. Work 11 rows in st-st.

Change to No. 8 needles.

Next Row: * K 2, inc. in next st., rep. from * to last st., k 1. Cast on 11 sts. 96 (100, 104) sts. Begin patt:

1st Row: Beg. with k 2, patt. 12 as on 1st row, sl. 1, then twist 2 to last st., k 1.

2nd Row: Beg. p 2, patt. to last 14 sts., p 3, (twist 2) 5 times, p 1.

Proceed until 10 rows have been worked with m.c. Work 2 rows c.c.

In next row, with m.c., make 1st double buttonhole thus: K 2, cast off 4 sts., work 13, cast off 4 sts., work to end. In next row cast on 4 sts. over each group cast off sts.

Work 2 rows c.c.

Change to No. 7 needles and m.c. Proceed as left front, reversing shapings and making 3 more double buttonholes at equal intervals, the last ⅝in. below neck edge.

SLEEVES (Alike)

Cast on 70 (73, 76) sts. with No. 10 needles and m.c. Work 11 rows st-st.

Change to No. 8 needles. K 1 row and inc. as for lower edge of back. 93 (97, 101) sts.

Change to patt. Work 10 rows m.c., 2 rows c.c., 2 rows m.c., 2 rows c.c. Change to No. 7 needles and m.c. Inc. at both ends of next and every 6th row following until there are 109 (113, 117) sts. Proceed until work measures 12in. from hemline, ending after a wrong-side row.

To Shape Top: Cast off 6 sts. at beg. of next 2 rows. Dec. at both ends of every alt. row until 85 sts. rem., then on every row until 65 sts. rem. Cast off 3 sts. at beg. of every row until 17 sts. rem. Cast off.

COLLAR

Cast on 157 sts. with m.c. and No. 8 needles. Work 4 rows st-st.

5th Row: K 11, * k 1, inc. in next st., rep. from * twice more, k to last 17 sts., ** inc. in next st., k 1, rep. from ** twice more, k 11 (163 sts.). P 1 row. K 1 row.

Change to No. 6 needles.

Next Row: * K 2, inc. in next st., rep. from * to last st., k 1 (217 sts.). Work 6 rows patt. with m.c. and No. 6 needles. Change to No. 8 needles. Work 2 rows c.c., 2 rows m.c., 2 rows c.c. Cont. in m.c. thus:

1st Row: Patt. without shaping.

2nd Row: Cast off 20 sts. — 1 st. on needle, p 1 more * dec. thus: Place st. on cable needle and leave at back of work, p 3 tog., then p 1 from cable needle, rep. from * twice more, work to last 20 sts., cast off 20 sts. Re-join wool.

3rd Row: Work 2 ** dec. thus: Place next st. on cable needle and leave at front of work, k 3 tog., then k 1 from cable needle, rep. from ** twice more, work 8. — 16 sts now on right-hand needle.

*** Work 8, dec. as before, rep. from *** 3 times more, work to end. (157 sts.)

4th Row: Work 16, * work 8, dec. as on 2nd row, rep. from * 3 times more, work to end. (149 sts.)

5th Row: Work 16, * work 8, dec. as on 3rd row, rep. from * 3 times more, work to end. (141 sts.)

6th Row: As 4th (133 sts.).

7th Row: As 5th (125 sts.).

8th Row: As 4th (117 sts.).

Work 4 rows without shaping. Cast off.

TO MAKE UP JACKET

Press parts under a damp cloth. Join side shoulder and sleeve seams. Set sleeves into armholes, placing sleeve seams slightly to front of side seams. Hem lower and sleeve edges. Turn back front edges along lines of slipped sts. and hem. Neaten double buttonholes. Press all seams and hems. Sew 20 cast-off sts. each side of collar border to side edges of central part of collar, easing in cast-off edges. Hem outer edges of collar. Press collar and sew to neck edge. Sew on buttons to correspond with buttonholes.

SKIRT

Back and Front (alike): Cast on 118 (124, 130) sts. with No. 10 needles and m.c. Work 9 rows st-st., finishing after a k row.

Change to No. 7 needles.

Next Row: * K 2, inc. in next st., rep. from * to last st., k 1. 157 (165, 173) sts.

Working entirely in m.c., proceed in patt. as given for jacket until work measures 19in. from hemline, ending after a wrong-side row.

To Shape Darts: Working patt. right across on intervening rows, proceed thus:

1st Row: Work 34, dec. thus: Place next st. on cable needle and leave at front of work, k 3 tog., then k 1 from cable needle, work 76 (84, 92) sts., dec. as before, work 39.

2nd Row: Work 34, dec. thus: Place next st. on cable needle and leave at back of work, p 3 tog., then p 1 from cable needle, work 74 (82, 90), dec. as before, work 37. 149 (157, 165) sts. Work 6 rows.

9th Row: Work 32, dec. as on 1st row, work 72 (80, 88), dec. as before, work 37.

10th Row: Work 32, dec. as on 2nd row, work 70 (78, 86) dec. as before, work 35. 141 (149, 157) sts. Work 6 rows.

17th Row: Work 30, dec., work 68 (76, 84) dec., work 35.

18th Row: Work 30, dec., work 66 (74, 82), dec., work 33. 133 (141, 149) sts. Work 6 rows.

25th Row: Work 28, dec., work 64 (72, 80), dec., work 33.

26th Row: Work 28, dec., work 62 (70, 78), dec., work 31. 125 (133, 141) sts. Work 6 rows.

33rd Row: Work 26, dec., work 60 (68, 76), dec., work 31.

34th Row: Work 26, dec., work 58 (66, 74), dec., work 29. 117 (125, 133) sts. Work 6 rows.

41st Row: Work 24, dec., work 56 (64, 72), dec., work 29.

42nd Row: Work 24, dec., work 54 (62, 70), dec., work 27. 109 (117, 125) sts.

Proceed without further shaping until work measures 26in. from hemline. Cast off.

TO MAKE UP SKIRT

Press under damp cloth. Join side seams. Turn up hem. Press hem and seams. Join elastic into a circle, secure inside waist edge with herringbone casing.

CAR COAT

Color picture page 9

Materials: 20 (21, 22) balls Emu Tweedle; 22 (23, 24) balls Emu Filigree; 1 pair each of Nos. 4, 6, and 7 knitting needles; 1 size 6 crochet hook; 3 Beutron buttons.

Measurements: To fit 34 (36, 38) in. bust (actual measurement 42 (44, 46) in.); length, 26 (26½, 27) in.; sleeve seam, 13 (13½, 14) in.

Tension: 4 sts. and 5 rows to 1in. Crochet: 7 d.c. to 2in.

Abbreviations: 1 b, 1 bubble—worked thus: 5 tr. into next d.c., leaving last loop of each tr. on hook, y.o.h., and draw through all loops.

Note: One strand each of Tweedle and Filigree used tog. for knitting. Use Filigree only for crochet.

BACK

Using No. 6 needles and one ball of each wool, cast on 84 (88, 92) sts. and work 6 rows in g-st. (every row k.).

Change to No. 4 needles and st-st. (1 row k, 1 row p). Work until back measures 13in. or required length, ending with a p row.

To Shape Raglan Armholes: Cast off 2 (3, 3) sts. at beg. of next 2 rows. Dec. 1 st. each end of next and every following alt. row until 16 (16, 18) sts. rem., ending with a k row. Cast off.

LEFT POCKET LINING

Using No. 4 needles and one ball of each wool, cast on 20 sts. and work in st-st. for 4in., ending with a p row. Leave sts. on spare needle.

RIGHT POCKET LINING

Work as left pocket lining, but end with a k row.

LEFT FRONT

* Using No. 6 needles and a ball of each wool, cast on 44 (46, 48) sts. and work 6 rows in g-st.

Change to No. 4 needles and st-st. and cont. until work measures 4in., * ending with a k row.

To Shape Pocket — Next Row: P to last 8 (8, 10) sts. and turn, leaving last 8 (8, 10) sts. on spare needle.

Next Row: K 2 tog., k to end.

Next Row: P to last 2 sts., p 2 tog. Rep. last 2 rows until 20 sts. in all have been dec. Break off wool and leave these sts. on a spare needle.

Rejoin wool to 8 (8, 10) sts. left on spare needle and p to end.

Next Row: K 8 (8, 10) sts., then k across the 20 sts. from left pocket lining.

Work further 20 rows in st-st. on these 28 (28, 30) sts. and then k across the 16 (18, 18) sts. on spare needle.

Cont. in st-st. across all sts. until

Continued on page 15

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SPORTS OR SKI

CASUAL SWEATER (right) has easy-action raglan sleeves with a narrow standaway rolled collar. It's knitted in basket-stitch with directions for 32, 34, 36, 38, and 40in. bust sizes.

Materials: 17 (18, 19, 20, 21) balls Woolworths 5-ply Nylo Crepe; 1 pair each Nos. 10 and 9 needles; 1 stitch-holder.

Measurements: To fit 32 (34, 36, 38, 40) in. bust; length from shoulder, 22 (22½, 23, 23½, 24) in.; length of sleeves, 14½in.

Tension: 20 sts. to 3in.

PATTERN

1st Row: Right side facing, p 4, * k 2, p 4, rep. from * to end of row.

2nd Row: K 4, * p 2, k 4, rep. from * to end of row. Rep. 1st and 2nd rows once.

3rd Row: Knit.

4th Row: Purl.

7th Row: P 1, * k 2, p 4, rep. from * to last 3 sts., k 2, p 1.

8th Row: K 1, * p 2, k 4, rep. from * to last 3 sts., p 2, k 1.

Rep. 7th and 8th rows once.

11th Row: Knit.

12th Row: Purl.

Rep. these 12 rows for continuity of pattern.

BACK

Using No. 10 needles, cast on 112 (118, 124, 130, 136) sts. and work in patt. st. for 12 rows.

Change to No. 9 needles and cont. in patt. until work measures 15½in., ending on 4th row of patt.

To Shape Raglan: Keeping patt. correct, cast off 2 (3, 4, 5, 6) sts. at beg. of next 2 rows.

Next Row: K 1, sl. 1, k 1, p.s.s.o., patt. to last 3 sts., k 2 tog., k 1.

Next Row: P 2, patt. to last 2 sts., p 2.

Rep. last 2 rows until 38 sts. rem. Cast off.

FRONT

Work as for back until 50 sts. rem.

To Shape Neck: Wrong side facing, work 13 sts. and leave on stitch-holder, cast off 24 sts. and work to end.

Cont. in patt. on first 13 sts. only, dec. at raglan every alt. row as before and at the same time dec. 1 st. at neck edge on next 4 rows and every alt. row until 3 sts. rem.

Dec. 1 st. at neck edge every alt. row to last st., fasten off.

Return to sts. on holder and work to correspond with first side in reverse.

SLEEVE

Using No. 10 needles, cast on 64 (64, 70, 70, 76) sts. and work patt. st. for 12 rows, change to No. 9 needles and cont. in patt. inc. 1 st. each end of 10th row and every 6th foll. row to 90 (96, 102, 108, 114) sts.

Cont. in patt. until work measures 15½in., ending on 4th row of patt.

Shape raglan same as for back, dec. sts. every alt. row until 16 sts. rem. Cast off.

COLLAR

Join 3 raglan seams leaving left back seam open.

Using No. 10 needles pick up and k 16 sts. on top of left sleeve, 50 round front of neck, 16 across top of right sleeve, and 38 across back of neck.

1st Row: (K 1, p 1) to end.

Rep. first row 4 more times.

1st Patt. Row: Right side facing, knit.

2nd Row: Purl.

3rd Row: * P 4, k 2, rep. from * to end.

4th Row: * P 2, k 4, rep. from * to end.

Rep. rows 3 and 4 once.

7th Row: Knit.

8th Row: Purl.

9th Row: P 1 * k 2, p 4, rep. from * to last 5 sts., k 2, p 3.

10th Row: K 3 * p 2, k 4, rep. from * to last 3 sts., p 2, k 1.

11th Row: As 9th.

12th Row: As 10th.

Rep. rows 1 to 12 until collar measures 8½in.

Change to No. 10 needles and work in k 1, p 1 rib for 4 rows. Cast off loosely.

TO MAKE UP

Lightly press on wrong side with warm iron over damp cloth.

Seam fourth raglan and collar. Sl-st. cast off edge of collar to inside where sts. were picked up. Fold collar out.

Seam sides and sleeves. Turn up hem 1in. wide at lower edge and cuffs and sl-st. into position. Press all seams and hems.

WEEKEND JACKET . . . continued from page 10

6th Row: 1 sl-st. in the 2 ch. loop, 3 ch., 2 tr. in next loop, 3 tr. in each loop to end, turn.

7th Row: 3 ch., 1 tr. in each tr. to end., 1 tr. in top of 3 ch. (22 tr. in all for 1st size, 25 for 2nd, and 28 for 3rd.)

Cont. in patt. until armhole measures same as back armhole. Fasten off.

RIGHT FRONT

Work as left front, reversing all shapings.

SLEEVES (both alike)

Make 42 (45, 48) ch.

1st Row: Miss 3 ch., 1 tr. in each ch. to end. (40, 43, 46 tr.)

Next Row: 3 ch., 1 tr. in each tr., ending with 1 tr. in top of 3 ch.

Work 5 rows more of tr.

Next Row (inc. row): 3 ch., 1 tr. in next 2 tr., * 2 tr. in next tr., 1 tr. in next 2 tr., rep. from * until you have inc. 12 times in all, 1 tr. in each tr. to end. (52, 55, 58 tr.)

** **Next Row:** 5 ch., miss 2 tr., 1 d.c. in next tr., * 3 ch., miss 2 tr., d.c. in next tr., rep. from * to end, making last d.c. in top of 3 ch. at end.

1st Inc. Row: 3 ch., 3 tr. in 1st loop, 3 tr. in each loop to last loop, 4 tr. in last loop, 1 tr. in turning ch. (54, 57, 60 tr.)

Work 1 row of tr.

Next Row: 5 ch., miss 3 tr., 1 d.c. in next tr., work loop row to last 4 tr., 3 ch., miss 2 tr., 1 d.c. in next tr., 2 ch., 1 d.c. in top of 3 ch.

2nd Inc. Row: 3 ch., 2 tr. in 1st loop, 3 tr. in each loop to last loop, 4 tr. in last loop, 1 tr. in ch. at end. (56, 59, 62 tr.)

Work 1 row all tr.

Next Row: 5 ch., miss 2 tr., 1 d.c. in next tr., work loop row to last 4 tr., 3 ch., miss 2 tr., 1 d.c. in next tr., 2 ch., 1 d.c. in top of 3 ch.

3rd Inc. Row: 3 ch., 2 tr. in 1st loop, 3 tr. in each loop to last loop, 3 tr. in last loop, 1 tr. in ch. at end. (58, 61, 64 tr.) Work 1 row all tr.

Rep. from ** until there are 72 (75, 78) tr.

Next Row: 1 tr. in each st. to end.

Next Row: 5 ch., miss 3 tr., 1 d.c. in next tr., * 3 ch., miss 2 tr., 1 d.c. in next tr., rep. from * to last 4 tr., 3 ch., 1 d.c. in top of 3 ch.

Next Row: 3 ch., 3 tr. in 1st loop, 3 tr. in each loop to last loop, 4 tr. in last loop, 1 tr in ch. at end. (72, 75, 78 tr.)

Next Row: 1 tr. in each st. to end.

Cont. in patt. as set until 14 loop rows have been worked from beg.

Work 2 tr. rows.

To Shape Top — 1st Row: Sl-st. in each of the first 6 tr. from edge (66, 69, 72 tr. rem.), 2 ch., miss 1 tr., 1 d.c. in next tr., * 3 ch., miss 2 tr., 1 d.c. in next tr., rep. from * to last 7 tr. from end, 2 ch., 1 sl-st. in next tr., turn.

2nd Row: Sl-st. into first 2 ch. loop, 3 ch., 3 tr. in next loop, 3 tr. in each loop of 3 ch. (58, 61, 64 tr. in all), turn.

3rd Row: 3 ch., miss 1 tr., 1 tr. in each tr. to last tr., turn. (56, 59, 62 tr. in all.)

4th Row: 5 ch., miss 2 tr., 1 d.c. in next tr., * 3 ch., miss 2 tr., 1 d.c. in next tr., rep. from * to last 4 tr., 3 ch., miss 3 tr., 1 d.c. in top of 3 ch. at end.

5th Row: 1 sl-st. in 1st loop, 3 ch., 1 tr. in same loop, 3 tr. in each loop to last loop, 2 tr. only in last loop. (52, 55, 58 tr.)

6th Row: 3 ch., miss 1 tr., 1 tr. in each tr. to last 2 tr., miss 1 tr., 1 tr. in top of 3 ch. (50, 53, 56 tr.)

7th Row: 1 sl-st. in next tr., * 3 ch., miss 2 tr., 1 d.c. in next tr., rep. from * to end, making last d.c. in top of 3 ch. to end.

8th row: 1 sl-st. into 1st loop, 3 ch., 1 tr. in same loop, 3 tr. in each loop to last loop, 2 tr. only in last loop. (46, 49, 52 tr.)

9th Row: 3 ch., miss 1 tr., 1 tr. in each. tr. to last tr. (44, 47, 50 tr.)

10th Row: 5 ch., miss 3 tr., 1 d.c. in next tr., * 3 ch., miss 2 tr., 1 d.c. in next tr., rep. from * to last 3 tr., 3 ch., miss 2 tr., 1 d.c. in top of 3 ch.

11th Row: 1 sl-st. into 1st loop, 3 ch., 1 tr. in same loop, 3 tr. in each loop to last loop, 2 tr. in last loop. (40, 43, 46 tr.)

12th Row: 3 ch., miss 1 tr., 1 tr. in each tr. to last tr., miss last tr. (38, 41, 44 tr.) Fasten off.

COLLAR

Make 105 ch. for all 3 sizes. Work 1 rows tr. Fasten off.

TO MAKE UP

Press lightly with warm iron over damp cloth, being careful not to flatten work too much. Sew shoulder seams, sleeve and side seams. Set in sleeves. With right side of work facing, work 2 rows d.c. along each front edge. Sew on collar. Press seams. Sew buttons on left front edge so that 6 match loop rows (every 3rd loop row) on right front, sewing last button on tr. border at lower edge.

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TUCK-IN TOP

WIDE-RIB, skinny sweater (right) has set-in shoulderline and wrist-length sleeves. Directions are for 32 to 40in. bust measurements.

Materials: 13 (14, 15, 16, 17) balls Woolworths Nylo 4-ply wool; 1 pair each Nos. 10 and 12 knitting needles; 1 stitch-holder.

Measurements: To fit 32 (34, 36, 38, 40) in. bust. Length from shoulders, 22 (22½, 22½, 23, 23) in.; length of sleeve, 17 (17, 17½, 17½, 18) in.

Tension: 25 sts. to 3in. over rib.

BACK

Using No. 12 needles, cast on 119 (129, 139, 149, 159) sts.

1st Row: P 2 * k 5, p 5, rep. from * to last 7 sts., k 5, p 2.

2nd Row: K 2 * p 5, k 5, rep. from * to last 7 sts., p 5, k 2. Rep. last 2 rows until work measures 2in. Change to No. 10 needles and cont. in rib for 3in.

Cont. in rib inc. 1 st. each end of next row and every 8th foll. row to 135 (145, 155, 165, 175) sts.

Cont. in rib until work measures 14½in. or length required to armhole. Place marker each end of row.

Cont. in rib until work measures 22 (22½, 22½, 23, 23) in.

To Shape Shoulders: Cast off 8 (9, 10, 11, 12) sts. at beg. of next 10 rows. Cast off rem. sts.

FRONT

Work as for back until work measures 19½ (20, 20, 20½, 20½) in.

To Shape Neck: Right side facing, work 50 (55, 60, 65, 70), cast off 35, work to end.

Next Row: Work to within 2 sts. of neck edge, work 2 tog., turn.

Work on this side only, leaving rem. sts. on holder.

Cont. keeping rib correct, dec. 1 st. at neck edge on next 5 rows and then every alt. row to 40 (45, 50, 55, 60) sts.

Cont. in rib until work measures 22 (22½, 22½, 23, 23) in.

To Shape Shoulder: With wrong side facing, cast off 8 (9, 10, 11, 12) sts. at beg. of next row and next 4 alt. rows.

Return to sts. on holder, work to correspond with first side in reverse.

SLEEVES

Using No. 12 needles, cast on 61 (67, 67, 73, 73) sts.

1st Row: P 3 (1, 1, 4, 4) * k 5, p 5, rep. from * to last 8 (6, 6, 9, 9) sts., k 5, p 3 (1, 1, 4, 4).

2nd Row: K 3 (1, 1, 4, 4) * p 5, k 5, rep. from * to last 8 (6, 6, 9, 9) sts., p 5, k 3 (1, 1, 4, 4).

Rep. last 2 rows until work measures 2in. Change to No. 10 needles and cont. in rib, inc. 1 st. each end of next row and every 4th foll. row 3 (9, 9, 12, 12) times, then every 6th foll. row to 111 (121, 121, 131, 131) sts.

Cont. in rib until sleeve measures 17 (17, 17½, 17½, 18) in. or length required.

To Shape Top of Sleeve: Cont. in rib, casting off 5 sts. at beg. of every row until 31 sts. rem. Cast off.

COLLAR

Seam left shoulder. Right side facing, using No. 10 needles, pick up and k 75 sts. round front of neck and 55sts. round back of neck.

P 1 row. K 1 row.

Cont. in st-st. for 10in. Cast off.

TO MAKE UP

Seam right shoulder and collar. Slip-stitch cast off edge of collar to inside where sts. were picked up. Seam sides to markers. Seam sleeves and set into armholes. Lightly press seams and collar on wrong side. Fold collar over in half.

CAR COAT ... continued from page 12

front measures same as back to armhole, ending with p row.

To Shape Raglan Armhole: Cast off 2 (3, 3) sts., k to end. Dec. 1 st. at armhole edge on every following alt. row until 15 (15, 17) sts. rem. Cont. to dec. at armhole edge on every alt. row and at the same time dec. 1 st. at neck edge on every row until 2 sts. rem. 1st and 2nd sizes, p 2 tog., fasten off. 3rd size, work 1 row, p 2 tog., fasten off.

RIGHT FRONT

Follow instructions for left front from * to * ending with a p row.

Next Row: K to last 8 (8, 10) sts. and turn, leaving last 8 (8, 10) sts. on spare needle. Complete to match left front, reversing all shapings.

SLEEVES

Using No. 6 needles, and one ball of each wool, cast on 50 (52, 54) sts. and work 6 rows in g-st. Change to No. 4 needles and st-st., inc. 1 at each end of 5th and every following 4th (4th, 5th) row until there are 72 (74, 76) sts. on needle. Cont. without further shaping until sleeve measures 13 (13½, 14) in. or required length, ending with a p row.

To Shape Raglan Top: Cast off 2 (3, 3) sts. at beg. of next 2 rows. Dec. 1 st. each end of next and following alt. rows until 16 (18, 22) sts. rem. Now dec. 1 st. each end of every following 4th row until 10 (10, 12) sts. rem. Cast off.

POCKET TOPS

Left front

With right side facing, and No. 7 needles, pick up and k 26 sts. along top of pocket.

Next Row: * k 1, p 1 rep. from * to end.

Next Row: K 2 tog., rib to end.

Next Row: K twice into first st., rib to end. Rep. last 2 rows for 1½in. Cast off.

Right front

Work as left front, reversing shapings.

COLLAR

Pattern

1st Row: 1 d.c. in each ch. to end, 2 ch. for turn.

2nd Row: ** Miss 1 st. * 1 d.c. in each of next 3 sts., 1 b into next st., rep. from * ending with 2 d.c., 2 ch. for turn.

3rd Row: 1 d.c. in each st. to end, 2 ch. for turn.

4th Row: 1 d.c. in next st., * 1 b in next st., 1 d.c. in each of next 3 sts., rep. * ending with 4 d.c., 2 ch. for turn.

5th Row: As 3rd row **

Rep. from ** to ** inclusive.

Using No. 6 hook make 72 (80, 88) ch. including 2 ch. for turn.

Work in pattern until collar measures 5in. ending on a d.c. row. Work 2 rows d.c. round edges of collar excepting ch. edge.

POCKET TRIM (Optional)

Make 30 ch. and work as collar for 1½in.

BUTTONHOLE BAND

Using size 7 needles, cast on 16 sts. and work ½in. in rib, ending with wrong-side row.

1st Buttonhole Row: Rib 6, cast off 4, rib to end.

2nd Buttonhole Row: Rib, casting on 4 over cast off sts.

Cont. in rib, working 2 more buttonholes at intervals of 8in., measured from base of previous buttonhole. Cont. in rib until band measures same as front.

BUTTON BAND

Work as buttonhole band, omitting buttonholes.

TO MAKE UP

Pin out to correct measurements and press with warm iron over damp cloth on wrong side of work, omitting ribbing.

Using back-stitch, join raglan, side and sleeve seams. Sew on collar and front bands, easing fronts evenly into band. Neaten buttonholes and sew on buttons. Sew pocket tops into position. Stitch pockets down on to wrong side. Attach crochet pocket trim.

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BOUTIQUE SWEATER (left), close-clinging in crocheted lace with a slightly lowered neckline, has crocheted rosette decoration and set-in sleeves. Crochet directions are given on page 18.

A N T IMACASSAR DRESS (above left), a supple little shape caught at the waist with a tie of bright ribbon, is made from 184 little crocheted squares. Directions are on page 18.

THEATRE COAT (left) is knitted in olive-green mohair trimmed strikingly with crocheted cerulean lace. Wear it falling straight, or girdled as shown at left. Directions are on page 18.

EVENING GOWN (right), a fluid fall of crocheted flowers, is worked in strips, banded together, and lined with silk. Flower motif outlines neck and hem. Directions are on page 20.

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RIBBON-TRIMMED SUIT (above) is knitted in an all-over rib. The top has a deep V-neck, outlined in crochet, and raglan sleeves. Directions for 32, 34, and 36in. bust measurements are on page 23.

LACY-KNIT SWEATER (below) with new skimpy look stretches gently to fit the shape beneath. It can be dressed down for daytime, up for evenings. Directions for three bust measurements are on page 23.

JACKET and stockings (above) are knitted to look like crochet. The jacket has a narrow crocheted edging round hem, neck, and sleeves. Directions are on page 20.

SWINGING SKIMMER (left) in a hot Mexican orange is machine-knitted to follow the body line loosely, but leaves plenty of room for movement. Directions page 21.

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Antimacassar dress

Color picture page 16

Materials: 23 balls Villawool Starlite Crepe; No. 10 Aero crochet hook.

Measurements: To fit 34in. bust; length, 36in.

Tension: One motif measures 3in. square.

MOTIF

Make 6 ch. and join into ring with sl-st.

1st Round: 3 ch., 11 d.tr. into ring, join with sl-st.

2nd Round: 3 ch., 1 d.tr. into space, (3 ch., miss 3 d.tr. of prev. round, 2 d.tr., 1 ch., 2 d.tr. into next space) rep. 3 times, 3 ch., miss 3 d.tr. of prev. round, 2 d.tr. into next space, 1 ch., join with sl-st. (4 corners.)

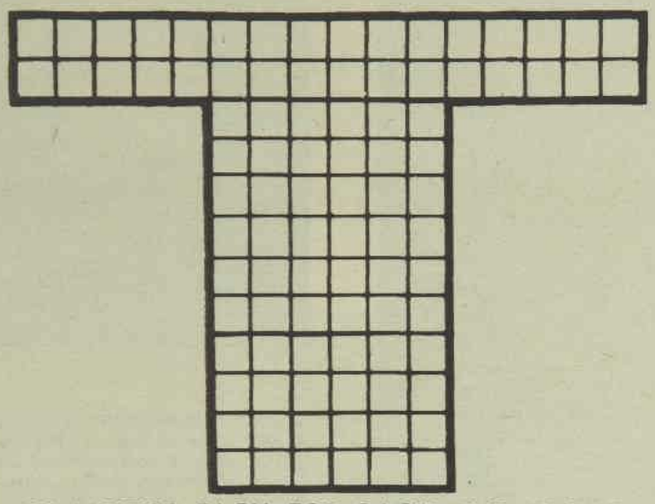
3rd Round: 3 ch., (4 d.tr into ch. loop, 3 d.tr., 1 ch., 3 d.tr. into corner), rep. 3 times, 4 d.tr. into ch. loop, 3 d.tr., 1 ch., 2 d.tr. into corner, join with sl-st.

4th Round: 3 ch., 1 d.tr. into corner space, (1 d.tr. between each of 4 d.tr. group of prev. round, 2 d.tr. into next space, 1 d.tr. between each of 3 d.tr. group of prev. round, 1 d.tr. 1 ch., 1 d.tr. in corner space) rep. 3 times, 1 d.tr. between each of 3 d.tr. group of prev. round, join with sl-st. and fasten off.

Make 184 motifs.

TO MAKE UP

Neatly flat sew motifs tog. working to illustrated plan where each square represents 1 motif. Leave space for neck opening. Press work on the wrong side.



92 MOTIFS EACH FOR BACK AND FRONT

THEATRE COAT

Color picture page 16

Materials: 36 (37, 38, 39) balls Patons "Moonbeam"; 7 (7, 7, 8) balls Patons "Azalea" Crochet Yarn; 1 reel Coats Super Sheen Cotton No. 40 to match Azalea; 1 pair Nos. 8 and 10 knitting needles; Milwards Phantom Crochet Hook No. 10.

Measurements: To fit 32 (34, 36, 38) in. bust (garment is designed to fit loosely); length, 56½ (57, 57½, 57½) in. (or length required); sleeve, 15½in. (all sizes).

Tension: Moonbeam: 11 sts. to 2in.

Abbreviations: Cl.gr., cluny group (work 3 d.tr. leaving last loop of each on hook, yarn over, draw through all 4 loops).

BACK

Using No. 8 needles, cast on 118 (124, 130, 136) sts. and work in st-st. for 3in., ending on a k row.

Knit next row to mark hemline.

Cont. in st-st. until work measures 42in. from hemline (or length required), ending on a p row.

To Shape Raglan: Cast off 4 (4, 4, 6) sts. at beg. of next 2 rows, then dec. 1 st. each end of next and alt. rows until 38 (38, 40, 42) sts. rem. Cast off.

RIGHT FRONT

Using No. 8 needles, cast on 66 (69, 72, 75) sts. and work in st-st. for 3in., ending on a k row. K next row to form hemline then cont. in st-st. for 3in., ending at front edge.

Next Row: Cast on 8 sts. K 8, sl. 1, k to end.

Next Row: P to end.

Next Row: K 8, sl. 1, k to end.

Rep. last 2 rows until work measures same as back to beg. of raglan shaping, ending at side edge.

To Shape Raglan: Cast off 4 (4, 4, 6) sts., p to end.

Next Row: K 8, sl. 1, k to last 2 sts., k 2 tog.

Cont. shaping raglan on alt. rows, and keeping front edge as established until 40 (41, 42, 43) sts. rem., ending at front edge.

To Shape Neck: Cast off 20 (20, 21, 22) sts. at beg. of next row, then keeping raglan shaping as established, dec. 1 st. at neck edge on every row until 2 sts. rem. Work 2 tog. Fasten off.

LEFT FRONT

Work as right front in reverse.

SLEEVES

1st Section: Using No. 10 needles, cast on 25 (25, 29, 29) sts.

1st Row: K 23 (23, 27, 27), k 2 tog.

* Cont. in st-st., dec. as before in foll. 4th row (k row), then in foll. 6th rows until 20 (20, 24, 24) sts. rem. K next row to form sleeve hem. *

Next Row: K, and inc. in last st.

** Cont. in st-st., inc. as before in foll. 4th row (k row), then in foll. 6th rows until there are 25 (25, 29, 29) sts. on needle. ** Break off yarn and leave sts. on spare needle.

2nd Section: Using No. 10 needles, cast on 25 (25, 29, 29) sts.

1st Row: K 2 tog., k to end.

Cont. from * to * of 1st section.

Next Row: Inc. in 1st st., k to end.

Cont. from ** to ** of 1st section. P 1 row.

Join in 1st section and p to end, 50 (50, 58, 58) sts.

Next Row: K, and evenly inc. to 64 (70, 76, 82) sts. along row.

Change to No. 8 needles and cont. inc. 1 st. each end of needle in foll. 6th rows until there are 86 (92, 96, 100) sts. on needle.

Cont. until sleeve measures 15½in. from hemline, ending on a p row.

To Shape Raglan: Work exactly as back until 6 sts. rem. (all sizes). Cast off.

NECK FACING

Using small bk-st., join all raglan seams.

With No. 10 needles, pick up and k 88 (90, 92, 94) sts. evenly round neck edge, beg. and ending at sl-st. Work in st-st. for ½in. Cast off.

TO MAKE UP

Press work gently on wrong side. Bk-st. side and sleeve seams. Fold front facings to inside at sl-st. and sl-st. into position. Turn lower hem to inside at hemline and sl-st. into position. Turn neck facing to inside and sl-st. into position. Turn sleeve edge facing to inside and secure. Press seams.

FRONT TRIMMING

Inner Border

Using Azalea and crochet hook, work as follows:

Make chain length required to fit generously round neck, down fronts and round hem, 2½in. inside finished edge.

Commencing at side seam, work 2 rows d.c., dec. by working 3 d.c. tog. at corners.

PATTERN

1st Row: * 5 ch., miss 3 d.c., 1 d.c. in next d.c., 4 ch., miss 3 d.c., 1 cl.gr. in next d.c., 4 ch., miss 3 d.c., 1 d.c. in next d.c., rep from * to 1st corner, 2 ch., miss 2 d.c., 1 tr. in corner d.c., 2 ch., miss 2 d.c., 1 d.c. in next d.c., cont. in patt. to neck corner, rep. corner shaping, cont. thus to end.

2nd Row: * 6 d.c. in 5-ch. loop, 5 d.c. in 4-ch. loop, 2 ch. above cl.gr., 5 d.c. in 4-ch. loop, rep. from * to corner, 2 d.c., 1 d.c. in tr., 2 d.c. in 2-ch. loop, cont. patt. to neck, 3 ch., 1 tr. in corner d.c., 3 ch., cont. thus to end.

3rd Row: Sl-st. to centre of 6 d.c., 4 ch., 2 d.tr. (making cl.gr.) 1 ch., * 10 d.tr. in 2 ch. (above cl.gr.) 1 ch., 1 cl.gr. in centre of 6 d.c., 1 ch., rep. from * to corner, 10 d.tr. in last 2 ch., 1 cl.gr. in corner tr., 10 d.tr. in next 2 ch., catching with sl-st. the 1st 4 d.tr. with last 4 of previous 10 d.tr., cont. in patt. to neck corner, rep. corner shaping, omitting catching the 4 d.tr. tog., cont. in patt. round neck, working 3 ch. between each 10 d.tr. and cl.grs. (i.e. 10 d.tr., 3 ch., 1 cl.gr., 3 ch. etc.) cont. round coat to correspond.

4th Row: Work in d.c. to neck corner, * 5 d.c. on 1st 4 d.tr., 5 ch., 1 d.c. in centre of previous 10 d.c., 5 d.c. in 5-ch. loop, cont. d.c. on rem. 5 d.tr., * d.c. to other neck corner, rep. from * to *, d.c. to end.

5th Row: 4 ch., 2 d.tr. (making cl.gr.) * (3 ch., miss 2 d.c., 1 cl.gr. in next d.c.) 3 times, 3 ch., 1 cl.gr. on cl.gr. of 3rd row, rep. from * to corner, 3 ch., 2 cl.gr. grouped tog. on rem. 6 d.tr., 2 cl.gr. tog. on 6 tr. of next shell, 3 ch., cont. in patt. to neck corner, cl.gr. on cl.gr. of 3rd row, 4 ch., 1 d.c. in 3rd d.c. of previous row, 4 ch. 1 cl.gr. in d.c. before 5 d.c. loop, 4 ch., 1 d.c. in centre 5 d.c. loop, 4 ch., 1

To page 23

BOUTIQUE SWEATER

Color picture page 16

Materials: 13 (14, 16) balls Patons Bluebell Crepe yarn, main color (m.c.); 1 ball contrast color (c.c.); Milwards Phantom crochet hook No. 9.

Measurements: To fit 34 (37, 40) in. bust; length, 22½ (23, 23½) in.; sleeve, 14in. (or length required).

Tension: 2 patt. to 3in.

FRONT

With m.c., make 90 (97, 104) ch.

1st Row: 1 d.c. in each ch. to end.

PATTERN

1st Row: 3 ch., miss 1 d.c., 2 tr. in next d.c., 1 ch., 2 t.r. in next d.c., miss 2 d.c., * (1 tr., 2 ch., 1 tr.) in next d.c., miss 2 d.c., 2 tr. in next d.c., 1 ch., 2 tr. in next d.c., miss 2 d.c., rep. from *, ending with 2 tr. in d.c., 1 ch., 2 tr. in next d.c., miss 1 d.c., 1 tr. in last d.c., turn.

2nd Row: Sl-st. in 1st tr., 3 ch., * (2 tr., 1 ch., 2 tr.) in 1-ch. sp., (1 tr., 2 ch., 1 tr.) in 2-ch. sp., rep. from *, ending with (2 tr., 1 ch., 2 tr.) in 1-ch. sp., 1 tr. in turning ch.

Repeat 2nd row until work measures 14in. or length required to underarm.

To Shape Armholes: 4 ch., 1 d.c. in 1-ch. sp. between trs., 3 ch., 2 d.c. in 2-ch. sp., 2 ch. (2 tr., 1 ch., 2 tr.) in next 1-ch. sp., patt. to 2nd last patt. of 2 tr., etc., 2 ch., 2 d.c. in 2-ch. sp., 3 ch., 1 d.c. in 1-ch. sp., 2 ch., 1 tr. in last sp., turn.

Next Row: Sl-st to 2 tr., 2 ch., 1 tr. in 1-ch. sp., patt. to 2 tr. in last 1-ch. sp., 3 ch , turn.

Next Row: (1 tr., 2 ch., 1 tr.) patt. to (1 tr., 2 ch., 1 tr.) in last 2-ch. sp. 1 tr., in last st., turn.

Cont. without further shaping until armholes measure 5½in.

To Shape Neck — 1st Row: Work 3 patt. for 1st size (work 3 patt., 1 tr., 2 ch., 1 tr. into next sp., for 2nd size, work 4 patt. for 3rd size) 3 ch., 1 d.c. into next 2-ch. sp., turn.

2nd Row: Sl-st. over 3 sts., 3 ch., patt. to end of row.

3rd Row: Patt. to last 1 ch. (2 ch., 1 ch.) sp., but do not work into this sp., turn. **4th Row:** 1 tr., into 1st sp., patt. to end of row.

Sizes B and C, work ½ (1) in. more in patt., ending at armhole edge.

To Shape Shoulders (all sizes): Sl-st. to 1st 1-ch. sp., d.c. into sp., 2 ch., (1 tr., 2 ch., 1 tr.) in 2-ch. sp., patt. to neck, 3 ch., turn.

Next Row: Work 1½ (2, 2½) patt., 2 ch., sl-st. into previous row. Fasten off.

Leaving 3½ patt. at centre of neck, join yarn in 2 ch. (1 ch., 2-ch. sp.), 2 ch., patt. to armhole.

Shape neck and shoulder to correspond with 1st side.

BACK

Work as front until armhole measures 6 (6½, 7) in.

Work rows 1, 2, and 3 as given for front neck shaping.

Next Row (Neck Edge): Dec. as given in 4th row neck shaping on front, and complete row as for 2nd row shoulder shaping. Fasten off.

Leaving 3½ patt. at centre, join in yarn, and work other side back neck to correspond.

SLEEVES

Make 55 ch. (all sizes).

1st Row: D.c. in each ch. to end.

Work in patt. as for front for 6 rows (8 patts. in each row).

Inc. by 1 loop in next and every following 5th (4th, 4th) row until inc. to 10 (11, 12) patt.

Cont. without shaping until sleeve measures 14in.

Next Row: Sl-st. over 1 patt. (to 2nd tr. of 1st patt.), 3 ch. (2 tr., 1 ch., 2 tr.), patt. to (2 tr., 1 ch., 2 tr.) in 2nd last patt., 1 tr. in 1st tr. of last patt., turn.

Next Row: Sl-st. over 2 tr., 3 ch., 1 tr. in 1-ch. sp. (1 tr., 2 ch., 1 tr.), patt. to 2 tr. in last 1-ch. sp., turn.

Cont. to dec. ½ patt. each end every row until 2½ (3, 3½), patt. rem. Fasten off.

TO MAKE UP

Using a flat seam, join shoulders, sew in sleeves, join side and sleeve seams, press seams.

Edging for Neck, Sleeves, and Hem: (1 row d.c. round neck edge only).

Join in wool with d.c., * miss 2 d.c., 5 tr. in next d.c., miss 2 d.c., 1 d.c. in next d.c., rep. from * all round. Fasten off.

MEDALLIONS

Using c.c., make 4 ch., join in circle with sl-st., 12 d.c. into circle.

Next Round: 2 tr. in back loop of each d.c. (24 tr). Fasten off.

Using m.c., work 1 d.c. in forward loop of each d.c., fasten off. Sew to sweater as illustrated.

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EVENING GOWN

Color picture page 16

Materials: 22 balls Patons "Bluebell"; No. 11 Milwards Phantom crochet hook; 14in. Lightning zip fastener (Gold Pack); 3½yds. material for lining.

Measurements: To fit 34 to 36in. bust; length, 50in. approx.

Tension: Flower motif 2in. across. Six d.c. to 1in.

FRONT

First Flower

Commence with 6 ch., join into ring with sl-st.

1st Round: 1 ch., 11 d.c. into ring, sl-st. into 1 ch.

2nd Round: (6 ch., miss 2 d.c., d.c. into next d.c.) 3 times, 6 ch., d.c. into base of first 6 ch.

3rd Round: Into each 6 ch. loop work (1 d.c., 1 tr., 5 d.tr., 1 tr., 1 d.c.) sl-st. into d.c. of first petal, fasten off securely.

Second Flower

Work as for first flower until one petal in 3rd round has been worked. Into next 6 ch. loop work (1 d.c., 1 tr., 3 d.tr.) sl-st. into centre of 4th petal of first flower, (2 d-tr., 1 tr., 1 d.c.) into same 6 ch. loop. Work two more petals as for first flower. Make a row of ten adjoining flowers in this way. Make another row of ten flowers in same way.

Joining Strip Between Flowers

1st Row: Join in yarn between 5th d.tr. and tr. on second petal of first flower. 7 ch., * 1 d.c. into centre 3 d.tr. of 3rd petal, 3 ch., d.tr. between tr. and first d.tr. of 4th petal, 3 ch., d.tr. between 5th d.tr. and tr. of 2nd petal of next flower, 3 ch., rep. from * to end of row, finishing with d.tr. into 4th petal of last flower, 1 ch., turn.

2nd Row: 3 d.c. into first 3 ch. sp., * d.c. into next 3 d.c., (3 d.c. into 3 ch. sp) 3 times, rep. from *, ending with 3 d.c. into top of 7 ch. loop, 1 ch., turn.

3rd and 4th Rows: 120 d.c. in row.

5th Row: 6 ch., miss 3 sps., tr. into next sp., * sl-st. into centre of 1st petal of first flower, 3 ch., miss 3 sps., tr. into next sp., 3 ch., sl-st. into joining between 1st and 4th petals of first flower, work 3 d.c. over this 3 ch. to form flower stem, 3 ch., miss 3 sps., tr. into next sp., rep. from * to end of row. Fasten off.

Cont. in this way, working a row of 10 motifs, and joining strip until 9 rows of motifs are completed.

10th Motif Row: Work a dec. at each end of this row by making a half motif at each end thus:

Right Half Motif: Work 6 ch., join into ring with sl-st.

Round 1: 1 ch., 11 d.c. into ring.

Round 2: (6 ch., miss 2 d.c., d.c. into next d.c.) 3 times, sl-st. across next 2 sps. to first 6 ch. loop.

Round 3: Work a petal into each 6-ch. loop (3 petals only). Fasten off.

Next Flower: Work motif until first petal is completed.

Into next 6-ch. loop work 1 d.c., 1 tr., 1 d.tr., (sl-st. into side of ½ motif d.tr. into 6-ch. loop) 3 times, 1 d.tr., 1 tr., 1 d.c. Complete flower motif. Work another 7 motifs.

Left ½ Motif: Make 6 ch., join into ring.

Round 1: 1 ch., 11 d.c. into ring. Join with sl-st.

Round 2: (6 ch., miss 2 d.c., d.c. into next sp.) 3 times, sl-st. through d.c. of Round 1 and 4th petal of last motif 3 times.

Round 3: Work 3 petals. Fasten off.

Work rows 1 to 4 of joining strip. When working row 5 of joining strip miss 4 d.c. instead of 3 in first and last three chain-and-treble blocks, to make dec. below ½ motifs.

11th Motif Row: Work 8 adjoining flower motifs.

Next Joining Strip:

Row 1: Attach wool between 5th d.tr. and tr. of 2nd petal, 6 ch., 3 d.c. into top of 3rd petal, 2 ch., 3 d.c. into top of 3rd petal of next motif. Work in pattern across row to 3 d.c. into top of 8th complete flower, 2 ch., 3 d.c. into first petal of left ½ motif, 2 ch., d.tr. into 2nd petal, 1 ch., turn.

Row 2: 2 d.c. into 2-ch. sp., 3 d.c. into 3 d.c., 2 d.c. into 2-ch sp., work in pattern across row to right ½ motif, 2 d.c. into 2-ch. sp., 3 d.c. into 3 d.c., 2 d.c. into 6-ch. loop, 1 ch., turn.

Rows 3 and 4: D.c. along row.

Row 5: As row 5 of 1st joining strip.

12th Motif Row: Work in patt., placing a right ½ motif between flowers 1 and 3 and a left ½ motif between flowers 6 and 8 to dec.

Next Joining Strip:

Miss 4 d.c. between d.tr., 3 times when joining ½ motif section of row.

13th Motif Row: Make 8 flower motifs, and join in usual way.

Work joining strip.

14th Motif Row: Work right ½ motif, 8 flowers, and left ½ motif.

Next Joining Strip: Miss 2 d.c. instead of 3 between d.tr. 3 times at beg. and end of 5th row to make inc.

Work 2 single motifs.

Next Joining Strip: Join wool to 4th d.tr. of 3rd petal of right ½ motif, 1 d.c., 2 ch., 3 d.c. into 3rd petal of next motif. Patt. across row, finishing with 3 d.c. into 3rd petal of 8th complete motif, 2 ch., 1 d.c. into first petal of ½ motif, turn. Work 3 rows in d.c.

Join in One Single Motif above motif 2, sl-st. along to position of first tr. (This can be judged from joining strip below) 6 ch., miss 3 d.c., 1 tr., sl-st. into centre of first petal of motif, 3 ch., miss 3 d.c. 1 tr., 3 ch., form stem as before, 3 ch., miss 3 d.c., 1 tr., 1 ch., 1 d.tr. into joining between 1st and 4th petals, 43 ch., 3 d.c. into top of 4th petal, 3 ch., 1 tr. between 4th and 3rd petals, 3 ch., 3 d.c. into top of 3rd petal, 3 ch., 1 tr. between 3rd and 2nd petals, 3 ch., 3 d.c. into top of 2nd petal, 3 ch., tr. between 1st and 2nd petal, 3 ch., sl-st. into 3rd of 6 ch. Fasten off.

Join other single motif above motif 7 in same way.

BACK

Work as front until 14 motif rows are made and joined.

15th Motif Row: Work 6 motifs, and join with joining strip above centre 6 of previous row.

NECKBAND

Work 16 motifs for neck trimming, joined in usual way, with 16th and 1st motifs joined with sl-st. to form ring.

SHOULDER STRAPS AND NECK EDGE

Join in wool at left end of row at back, and work 40 ch. sl-st. into top of 1st single motif on front, d.c. round front neck to top of other single motif, 40 ch., sl-st. into top right of back, d.c. across back. Work 2 rounds of d.c.

Next Row: As for row 5 of 1st joining strip, spacing flower motifs evenly and adjusting sps. between trs. as necessary. Join with sl-st. into 3rd of 6 ch. Fasten off.

TO MAKE UP

Press with damp cloth. Join side seams, leaving 14in. opening on left side. Work 3 rows d.c. round armhole edges, excluding shoulder straps.

Cut lining material to fit and stitch side seams as for dress. Turn in edges and catch-stitch round neck and armholes. Sew in zip fastener. Press seams.

Jacket and stockings

Color picture page 17

Materials — Jacket: 11 (12, 13) balls Patons "Totem" knitting yarn; 1 pair No. 1 knitting needles; 1 No. 7 Milwards Phantom crochet hook; 8 buttons. **Stockings:** 9 (9) balls Patons "Totem" knitting yarn; 1 pair each Nos. 7, 8, and 9 needles; No. 7 Milwards Phantom crochet hook; stitch-holders.

Measurements — Jacket: To fit 32 (34, 36) in. bust; length from shoulder, 22½ (22½, 23) in.; length of sleeve, 17in. **Stockings:** 9 (10) in. foot; length of leg, 25in.

Tension — Jacket: 7 sts. to 2in. **Stockings:** 10 sts. to 2in.

JACKET

BACK

Cast on 59 (62, 65) sts.

1st Row (right side): Knit.

2nd Row: P 2, * w.fwd., p 2 tog., P 1, rep from * to end.

3rd Row: K 2, * w.fwd., k 2 tog., k 1, rep. from * to end.

Rep. 2nd and 3rd rows until work measures 15in. or length required to underarm.

To Shape Armholes: Keeping patt. correct, cast off 3 sts. at beg. of next 2 rows. Dec. 1 st. each end of next 3 alt. rows.

Cont. in patt. until armhole measures 7½ (7½, 8) in. on straight. Cast off 5 (4, 5) sts. at beg. of next 2 rows. Cast off 4 (5, 5) sts. at beg. of next 4 rows. Cast off rem. 21 (22, 23) sts.

RIGHT FRONT

Cast on 32 (33, 35) sts.

1st Row. Knit.

2nd Row: P 2, * w.fwd., p 2 tog., p 1, rep. from * to last 3 (4, 3) sts., w.fwd., p 2 tog., p 1 (2, 1).

3rd Row: K 2 (3, 2), * w.fwd., k 2 tog., k 1, rep. from * to end.

Rep. last 2 rows until work measures 15in.

To Shape Armhole: With wrong side facing, cast off 3 sts. at beg. of next row. Keeping patt. correct, dec. 1 st. at same edge on next 3 alt. rows, 26 (27, 29) sts. Cont. in patt. on rem. sts. until armhole measures 5½ (5½, 6) in. With right side facing, cast off 6 sts. at beg. of row. Dec. 1 st. at neck edge on next 3 rows, then every alt. row until 13 (14, 15) sts. rem. Cont. in patt. until armhole measures 7½ (7½, 8) in. on straight. With wrong side facing, cast off 5 (4, 5) sts. at beg. of next row and 4 (5, 5) sts. at beg. of next 2 alt. rows.

LEFT FRONT

Cast on 32 (33, 35) sts.

1st Row: Knit.

2nd Row: P 2 (3, 2), * w.fwd., p 2 tog., p 1, rep. from * to end.

3rd Row: K 2, * w.fwd., k 2 tog., k 1, rep. from * to last 3 (4, 3) sts., w.fwd., k 2 tog., k 1 (2, 1).

Rep. last 2 rows until work measures 15in.

To Shape Armhole: Right side facing, cast off 3 sts. at beg. of row. Dec. 1 st. at same edge on next 3 alt. rows, 26 (27, 29) sts. Cont. in patt. until armhole measures 5½ (5½, 6) in. With wrong side facing, cast off 6 sts. at beg. of next row. Dec. 1 st. at neck edge on next 3 rows, then every alt. row to 13 (14, 15) sts. Cont. in patt. until armhole measures 7½ (7½, 8) in. With right side facing, cast off 5 (4, 5) sts. at beg. of next row and 4 (5, 5) sts. at beg. of next 2 alt. rows.

SLEEVES

Cast on 25 (25, 28) sts.

1st Row: Knit.

2nd Row: P 3, * w.fwd., p 2 tog., p 1, rep. from * to last st., p 1.

3rd Row: K 3, * w.fwd., k 2 tog., k 1, rep. from * to last st., k 1.

Rep. last 2 rows, inc. 1 st. each end of 9th row and every 6th foll. row to 47 (47, 50) sts., working extra sts. in st-st. until there are enough to work extra patterns.

Cont. until work measures 17in. or length required.

Keeping patt. correct, cast off 2 sts. at beg. of next 2 rows. Dec. 1 st. each end of next 6 alt. rows, and then every row to 19 (19, 18) sts. Cast off.

TO MAKE UP

Lightly press on wrong side with warm iron over damp cloth. Seam shoulders and sides. Seam sleeves and set into armholes. With crochet hook, right side facing, work 1 row d.c. around cuff edge. Work another row on top of first row thus, * 3 d.c., 1 picot (of 3 chain), rep. from * to end. Fasten off.

Work in this way round all edges. On right front edge make 8 loops evenly spaced for buttonholes. Press all seams and edgings.

STOCKINGS

Using No. 9 needles cast on 62 sts. and work in k 1, p 1 rib for 3in. Change to No. 8 needles.

1st Row: K 2 * w.fwd., k 2 tog., k 1, rep. from * to end.

2nd Row: P 2 * w.fwd., p 2 tog., p 1, rep. from * to end.

Rep. last 2 rows until work measures 14½in. Cont. in patt. dec. 1 st. each end of next row and every 6th foll. row to 50 sts.

Cont. in patt. until work measures 23in. (or 2in. less than length required).

To Shape Heel: Right side facing, using No. 9 needles, k 12, arrange next 26 sts. on to 2 stitch-holders for instep. Slip last 12 sts. on to end of first needle so that the last st. of row is next to the first st. of row. These 24 sts. are for heel flap.

Next Row: Wrong side facing, p 24 heel flap sts. turn.

Next Row: Knit 24 heel flap sts. turn.

Rep. last 2 rows 7 times.

P 1 row. Turn heel.

Next Row: K 14, k 2 tog., k 1 turn.

Next Row: Sl. 1, p 5, p 2 tog., p 1 turn.

Next Row: Sl. 1, k 6, k 2 tog., k 1 turn.

Next Row: Sl. 1, p 7, p 2 tog., p 1 turn.

Next Row: Sl. 1, k 8, k 2 tog., k 1 turn.

Next Row: Sl. 1, p 9, p 2 tog., p 1 turn.

Next Row: Sl. 1, k 10, k 2 tog., k 1 turn.

Next Row: Sl. 1, p 11, p 2 tog., p 1 turn.

Next Row: Sl. 1, k 12, k 2 tog., turn.

Next Row: Sl. 1, p 12, p 2 tog., turn.

This completes turn. Break off wool.

Continue thus: Right side facing, pick up and k 12 sts. on right side of flap, k across 14 heel sts. and pick up and k 12 sts. on other side of flap, turn.

Next Row: P 1, p 2 tog., p to last 3 sts., p 2 tog. t.b.l., p 1.

Next Row: K 1, sl. 1, k 1 p.s.s.o. k to last 3 sts., k 2 tog., k 1.

Rep. last 2 rows until 24 sts. rem.

Cont. in st-st. until work measures 5½ (6½) in. from where sts. were picked up.

To Shape Toe: Right side facing, k 1, sl. 1, k 1, p.s.s.o., k until 3 sts. rem. k 2 tog., k 1.

Next Row: Purl. Rep. last 2 rows until 12 sts. rem., leave aside.

Return to instep sts. right side facing, using No. 7 needles cont. in patt. for 5½ (6½) in. ending on right side row.

Next Row: Using No. 9 needles p 2 tog., p to last 2 sts. p 2 tog.

Next Row: K 1, sl. 1, k 1, p.s.s.o., k until 3 sts. rem., k 2 tog., k 1.

Next Row: Purl.

Rep. last 2 rows until 12 sts. rem., graft these 12 sts. tog., with 12 sts. of sole.

TO MAKE UP

Lightly press on wrong side. Seam sides of foot with flat seam. Work row of d.c. and picots around top same as for jacket. Lightly press all seams.

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V-NECK CARDIGAN

Materials: 12 (13, 14, 15) balls Woolworths Nylo Crepe 5-ply in main color (m.c.), 3 balls contrast color (c.c.); 1 pair each Nos. 10 and 11 knitting needles; 4 Beutron buttons, cable needle.

Measurements: To fit 32 (34, 36, 38) in. bust; length from shoulder, 21 (21½, 22, 22½) in.; length of sleeve, 14½in.

Tension: 7 sts. to 1in.

BACK

Using No. 11 needles and c.c., cast on 118 (124, 132, 138) sts. and work in st-st. for 20 rows, commencing with a k row.

Change to No. 10 needles and m.c. Cont. in st-st. until work measures 14in. (or length required), ending on a p row.

To Shape Raglan: Cast off 2 (4, 5, 7) sts. at beg. of next 2 rows.

Next Row: K 2, sl. 2 to right-hand needle, sl. next 2 sts. to cable needle and leave at front, place sl. 2 on right-hand needle back on left-hand needle and k tog. one st. from cable needle and 1 st. from left-hand needle twice, k to last 6 sts., sl. 2 to cable needle and place at front, k tog. 1 st. from cable needle with 1 st. from left-hand needle twice, k 2.

Work 3 rows st-st.

Rep. last 4 rows to 34 (36, 36, 38) sts. Cast off.

LEFT FRONT

Using No. 11 needles and c.c., cast on 57 (60, 64, 67) sts. and work in st-st. for 20 rows, commencing with a k row.

Change to No. 10 needles and m.c. Cont. in st-st. until work measures 14in. (or same as back).

To Shape Raglan: Cast off 2 (4, 5, 7) sts. at beg. of next row.

Work 1 row even.

Next Row: K 2, sl. 2 to right-hand needle, sl. next 2 sts. to cable needle and leave at front. Place sl. 2 on right-hand needle back on left-hand needle and k tog. 1 st. from cable needle and 1 st. from left-hand needle twice, k to last 2 sts., k 2 tog.

Work 3 rows even.

Rep. last 4 rows until 15 (16, 16, 17) sts. have been dec. at front edge altogether. Cont. in st-st., still dec. at raglan edge, until 4 (4, 5, 5) sts. rem.

Cont. in st-st., dec. 1 st. at neck edge only every alt. row to last st. End off.

RIGHT FRONT

Work to correspond with left front reversing shapings and raglan decreasings.

SLEEVE

Using No. 11 needles and c.c., cast on 62 (64, 64, 66) sts. and work in st-st. for 20 rows commencing with a k row.

Change to No. 10 needles and m.c., cont. in st-st., inc. 1 st. each end of 7th row and every 6th foll. row to 92 (96, 104, 108) sts.

Cont. in st-st. until sleeve measures 15½in.

Shape raglan same as back dec. to 8 sts., ending on 3 rows st-st. Cast off.

FRONT BANDS

Using No. 11 needles and c.c., cast on 15 sts. and work in st-st. for 6 rows.

Make a buttonhole: Right side facing, k 2, cast off 3, k 5, cast off 3, k 2.

Next Row: P 2, cast on 3, p 5, cast on 3, p 2.

Cont. in st-st. making a buttonhole every 3¾in. until 4th buttonhole is complete.

Cont. in st-st. until band is long enough to reach up right front, across top of right sleeve, back of neck, top of left sleeve, and down left front. Cast off.

LOWER POCKETS (2)

Using No. 10 needles and m.c., cast on 35 sts. and work in st-st. for 4in. Change to No. 11 needles and contrast, work in st-st. for 16 rows. Cast off.

TOP POCKET

Using No. 10 needles and m.c. cast on 25 sts. and work in st-st. for 3½in. Change to No. 10 needles and contrast work 16 rows st-st. Cast off.

TO MAKE UP

Press all sections with warm iron over damp cloth. Join all raglan seams. Seam sides and sleeves. Fold contrast in half at lower edge, cuffs, and pocket tops, and sl-st. into position. Stitch band to front edge, fold in half and sl-st. into position, sl-st round double buttonholes. Stitch pockets into position. Sew on buttons. Press all seams and hems.

***DARK CONTRAST** emphasises the classic shaping of this many-purpose jacket. Directions at left are for 32 to 38in. bust sizes.*

SWINGING SKIMMER

Color picture page 17

Note: This garment is worked on a Singer Knitting Machine.

Materials: 23 balls Patons "Bluebell" crepe; 5 Beutron buttons; 4in. zip fastener; ½yd. paris binding.

Measurements: Bust 34in. Garment measures 38in.; full length 37½in.; hip 36in.; sleeve length 7in.

Tension: 14½ sts. and 21 rows to 2in. Suggested tension 7; check each machine to ensure accuracy.

Abbreviations: K, knit; dec., decrease; inc., increase; beg., beginning; t, tension; R.B., Russell or push button; F.R.B., Front R.B.; alt., alternate; r.c., row counter.

BACK

Cast on 174 sts. using waste knitting and ravel cord. K 44 rows on t 6, turn up hem. K 1 row on t 8, change to t 7. K 11 rows. Dec. 1 st. each end next and foll. 12th rows 14 times. (146 sts.). K to 180 rows from hem. Dec. 1 st. each end of next and foll. 6th rows twice then 5th rows 7 times. (128 sts.) 225 rows from hem (r.c. 000).

Inc. 1 st. each end every 12th row 5 times (138 sts.), cont. to 75 rows.

To Shape Armhole: Cast off 6 sts. at beg. of next 2 rows. Dec. 1 st. each end of alt. rows 11 times (104 sts.). K to 38 rows from armhole. Divide for back opening. Place 52 sts. on waste knitting (opposite side to carriage). K 1 row. Cast on 1 st. at neck edge. K. 41 rows. Place 25 sts. at neck edge on waste knitting.

To Shape Shoulder: Cast off 6 sts. at beg. of next and 1 alt. row, then 5 sts. twice, at the same time dec. 1 st. at neck edge every row 5 times. Replace the 52 sts. from waste knitting and work to correspond, reversing all shapings.

DART PIECE

Cast on with waste knitting and ravel cord, 40 sts. K 2 rows, t 7. Commence on left side, dec. 1 st. on left side every alt. row 56 times, then every row 4 times. At the same time, inc. 1 st. on right side every 4th row 21 times. After 12th row, work partial knit thus: Bring 10 sts. at d. position on side 1 opposite carriage (inc. side), both R.B. up, k across. Place wool under inside needle in d. position, k back. These 2 rows not counted when inc.

Next Row: K with F.R.B. down.

Work partial knit after every foll. 8th row, with 10 sts. first, then dec. by 1 st. until only 4 sts. are in d. position.

Cont. without partial knit until all sts. have been dec. Work 2nd dart piece opposite (commence from right side).

FRONT

Work as back to 180 rows above hem. R.c. 000.

Dec. 1 st. each side on next and foll. 3rd rows 43 times. (60 sts. and 126 rows.) Replace 39 sts. from dart pieces at ravel cord. Make sure dart pieces swing out and wrong side faces (138 sts.). K 4 rows. Inc. 1 st. each side on next and foll. 4th rows twice (144 sts.). K 6 rows.

To Shape Armhole: Cast off 6 sts. at beg. of next 2 rows. Dec. 1 st. each end of every row 4 times, then alt. rows 10 times (104 sts.). K straight to 50 rows above armhole.

To Shape Neck: Place centre 28 sts. on waste knitting (38 sts. each side). Hold one side. K 3 rows. Dec. 1 st. at neck edge on next and foll. 3rd rows 4 times, then alt rows 12 times. Shape shoulders after 80 rows from armhole, as given for back. Work other front to match, reversing all shapings.

SLEEVES

Cast on 86 sts. K 11 rows on t 6. Work k 2 tog. on every second st. to form picot edge. K 11 rows, turn up hem. K on t 7, inc. 1 st. each end every 6th row 9 times (104 sts.). K to 66 rows from hem.

To Shape Sleeve Cap: Cast off 6 sts. at beg. of next 2 rows. Dec. 1 st. each end of alt. rows 17 times, then each end every row 12 times. Cast off rem. 34 sts.

FRONT TRIM

Cast on 11 sts. with waste knitting and ravel cord. K 80 rows on t 7. Dec. 1 st. each side alt. rows 5 times, fasten off. Pick up 59 sts. along side to point. K 1 row t 4. K 1 row t 6.

Inc. 1 st. 7 sts. from point, k 2 rows. Work picot edge. K 2 rows, dec. 1 st. 7 sts. from point. K 2 rows. Cast off.

Work other side to correspond. Join side pieces at point, fold in half and sl-st. in place.

NECKBAND

Short Piece: Join one shoulder seam. From centre-back opening to open shoulder, pick up 25 sts. from waste knitting 6 sts. along shaped edge (31 sts.) K 1 row on t 4. K 3 rows on t 6. Work picot edge. K 4 rows. Cast off.

Long Piece: Pick up 31 sts. for back, 25 sts. along 2 front edges, 28 sts. across centre front (109 sts.). Before picking up centre front sts., replace 10 sts. from front trim ravel cord to match centre 10 of front. Make sure trim is on right side of garment. K the 8 rows as given for the short piece.

TO FINISH OFF

Join second shoulder. Fold neckband in half and sl-st. in place. Sew paris binding down both sides of neck opening and set in zip fastener. Join dart pieces to front. Set in sleeves. Join side and sleeve seams. Press lightly with damp cloth. Sew buttons on front trim.

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COLOUR-MATCHED TO THIS SEASON'S FASHION SHADES

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RIBBON-TRIMMED SUIT

Color picture page 17

Materials: 32 (34, 36) balls Emu Scotch Double Knitting, Emu Double Crepe, Emu Bri-Nylon Double Knitting or 34 (36, 38) balls Emu Sports 8-ply; 1 pair each Nos. 8 and 10 knitting needles; 1 No. 8 crochet hook; 1yd. 2in.-wide ribbon for bow; 2yds. ¼in. ribbon for neck and lower edge of skirt; elastic to fit waist.

Measurements: To fit 32 (34, 36) in. bust; length, 23 (23½, 24) in.; length of sleeve seams, 15½ (16, 16½) in.; length of skirt, 23 (23½, 24) in.

Tension: 7 sts. to 1in.

For perfect results, it is essential to check tension before you start to knit. To do this, work a test swatch first and if you are getting more sts. to the in. than specified, use a size larger needle, if fewer sts. to the in. use a size smaller needle.

Abbreviations: M.1, make 1 (by picking up the loop that lies between the st. just worked and next st. on left-hand needle and knitting into the back of it).

TOP

BACK

** Using No. 10 needles, cast on 121 (127, 133) sts.

1st Row: K 1, * p 2, k 1, rep. from * to end.

2nd Row: P 1, * k 2, p 1, rep. from * to end.

These 2 rows form patt. Work in patt. for 3in.

Change to No. 8 needles and cont. in patt. until work measures 13 (13½, 13½) in. or required length, ending with wrong-side row. **

To Shape Raglan Armholes: Cast off 3 sts. at beg. of next 2 rows. Dec. 1 st. each end of every row until 97 (99, 101) sts. rem. Now dec. 1 st. each end of every foll. alt. row until 33 (35, 37) sts. rem., ending with wrong-side row. Cast off.

FRONT

Work as back from ** to **.

To Shape Raglan and Neck

LEFT SIDE

With right side facing, cast off 3 sts. Work 56 (59, 62) sts., k 2 tog., turn.

Cont. to dec. at armhole edge as for back raglan and at same time dec. 1 st. on next and every foll. 5th row at neck edge until 1 st. rem. Fasten off.

RIGHT SIDE

With right side facing, join in wool at neck edge, work to end.

Next Row: Cast off 3 sts., work to last 2 sts., k 2 tog.

Cont. to dec. at armhole edge as for back, and at the same time dec. 1 st. at neck edge on 5th and every foll. 5th row until 1 st. rem., fasten off.

SLEEVES

Using No. 10 needles, cast on 64 (67, 70) sts. Work in patt. as for back for 2¼in.

Change to No. 8 needles, inc. and work in patt. 1 st. each end of 5th and every foll. 7th (6th, 6th) row until there are 90 (97, 102) sts. on needle.

Cont. without further shaping until work measures 15½ (16, 16½) in. or required length, ending with wrong-side row.

TO MAKE UP

Pin out to correct measurements and press lightly on wrong side with warm iron over damp cloth. If Bri-Nylon has been used, press with a cool iron over a dry cloth instead of a damp one. Using back-stitch, join side and sleeve seams.

SKIRT

BACK AND FRONT ALIKE

Using No. 10 needles, cast on 90 (94, 100) sts. and work in k 1, p 1 rib for 1in., ending with right-side row.

Next Row: Rib 4 (3, 6), * m.1 (see abbreviations), rib 3, rep. from * to last 5 (4, 7) sts., m.1, rib 5 (4, 7). 118 (124, 130) sts.

Commence pattern:

1st Row: K 1, * p 2, k 1, rep. from * to end.

2nd Row: P 1, * k 2, p 1, rep. from * to end.

These 2 rows form patt. Cont. in patt. until work measures 4in. from beg.

Change to No. 8 needles and cont. until work measures 23 (23½, 24) in. or required length, excluding waist ribbing. Cast off loosely in rib.

TO MAKE UP

Pin out to correct measurements and press lightly on wrong side with warm iron over damp cloth, omitting waist ribbing. If Bri-Nylon has been used, press with cool iron over dry cloth instead of damp one. Using back-stitch, join side seams. Make herringbone casing over elastic at waist.

CROCHET TRIM FOR NECK EDGE

Using No. 8 hk., join wool at left shoulder seam, work 1 round d.c., join with sl-st.

2nd Round: 4 ch., * miss 2 d.c., 4 tr. into next 4 d.c., 1 ch., rep. from * to end and join with a sl-st.

3rd Round: * 4 ch., 1 d.c. into next space, 4 ch., 1 d.c. into 2nd tr. of group, rep. from * to end, join with a sl-st.

LOWER EDGE

Join wool at side seam and work 1 round d.c. Join with sl-st., rep. 2nd row only as for neck edge.

Make bow and attach to centre front. Thread ribbon through trimmings.

LACY-KNIT SWEATER

Color picture page 17

Materials: 13 (14, 15) oz. Sirdar Double Knitting Wool or Sirdar Double Crepe Wool; 1 pair each Nos. 10 and 0 knitting needles.

Measurements: To fit 34 (36, 38) in. bust; sleeve seam, 18in.; length, 22 (23, 24) in.

Tension: 4½ sts. to 2in.

Note: Yarn is used double except for all ribbings.

BACK

** Using No. 10 needles and single strand of yarn, cast on 106 (110, 114) sts. Work 10 rows in k 1, p 1 rib. Join in another strand of yarn and cont. working with doubled yarn. If larger size needle is available, use it for next row.

Next Row: K 0 (2, 4) sts., * k 2 tog., rep from * to last 0 (2, 4) sts., k 0 (2, 4). 53 (57, 61) sts.

Change to No. 0 needles.

Next Row: P 0 (2, 4) sts., * p 2 tog., p 3, rep. from * to last 3 (5, 7) sts., p 2 tog., p 1 (3, 5) sts., 42 (46, 50) sts.

Cont. in patt. thus:

1st Patt. Row: K 1 * w.fwd., k 2 tog., rep. from * to last st., k 1.

2nd Patt. Row: As 1st.

3rd Patt. Row: Knit.

4th Patt. Row: Purl.

These 4 rows form patt., rep. them 13 (14, 15) times more.

*** **To Shape Armhole — 1st Row:** Cast off 2 (4, 6) sts. (there will be 1 st. on right-hand needle after all cast-off and dec. rows), * w.fwd., k 2 tog., rep. from * to last st., k 1.

2nd Row: As 1st.

3rd Row: K 2 tog., k to last 2 sts., k 2 tog.

4th Row: Purl.

5th Row: K 2 tog., * w.fwd., k 2 tog., rep. from * to last 2 sts., k 2 tog.

6th Row: K 2 tog., k 1, * w.fwd., k 2 tog., rep. from * to last st., k 1.

7th Row: As 3rd.

8th Row: As 4th.

9th Row: K 2 tog., * w.fwd., k 2 tog., rep. from * to last st., k 1.

10th Row: K 1, * w.fwd., k 2 tog., rep. from * to last st., k 1.

11th Row: As 3rd.

12th Row: As 4th.

13th Row: K 2 tog., * w.fwd., k 2 tog., rep. from * to last 2 sts., k 2 tog.

14th Row: As 10th row.

15th Row: Knit.

16th Row: P 2 tog., p to last 2 sts., p 2 tog.

17th Row: K 2, * w.fwd., k 2 tog., rep. from * to end.

18th Row: K 2 tog., * w.fwd., k 2 tog., rep. from * to end. **

19th Row: Knit.

20th Row: P 2 tog., p to last 2 sts., p 2 tog.

21st Row: K 2 tog., k 1, * w.fwd., k 2 tog., rep. from * to end.

22nd Row: K 2 * w.fwd., k 2 tog., rep. from * to end.

23rd Row: Knit.

24th Row: Purl. Cast off. ***

FRONT

Work as back from ** to **. (23 sts. rem.)

To Shape Neck — 19th Row: K 2 tog., k 5, cast off 9 sts., k 5, k 2 tog.

20th Row: P 4, p 2 tog. Cont. on these 6 sts. only.

21st Row: K 3, k 2 tog.

22nd Row: P 2, p 2 tog.

23rd Row: K 1, k 2 tog. Cast off.

Rejoin wool to rem. sts.

1st Row: P 2 tog., p 4.

2nd Row: K 2 tog., k 3.

3rd Row: P 2 tog., p 2.

4th Row: K 2 tog., k 1, cast off.

SLEEVES (Alike)

Using No. 10 needles and yarn single, cast on 50 (52, 54) sts. Work 10 rows in k 1, p 1 rib. Join in another strand of wool.

Next Row: K 3 (4, 5) sts., * k 2 tog., rep. from * to 3 (4, 5) sts., k 3 (4, 5). 28 (30, 32) sts.

Change to No. 0 needles.

Next Row: Purl.

Work 4 patt. rows as for back 8 times, then inc. 1 st. each end of next and foll. 8th row (working extra sts. in patt.) until there are 32 (36, 40) sts. Cont. in patt. until the 4 patt. rows have been worked 15 times in all from beg., ending with the 4th row of patt.

To Shape Top: Work as back from *** to ***.

TO MAKE UP

This fabric is two-way stretch. Pin each part out to size and press using a hot iron over a damp cloth. Join side and sleeve seams. Set in sleeves, leaving right back raglan seam unsewn.

NECKBAND

Using No. 10 needles and yarn single, pick up and k 50 sts. (double wool sts.) thus:

18 across back, 20 round front, and 6 from each sleeve top.

1st Row: P twice into each st. (100 sts.)

Work 7 rows in k 1, p 1 rib. Cast off.

Sew up raglan and neckband.

THEATRE COAT . . . continued from page 18

cl.gr. in 1st d.c. after 5 d.c. loop, 4 ch., miss 2 d.c., 1 d.c. in next d.c., 4 ch., * (1 cl.gr. over cl.gr. of 3rd row, 4 ch.) twice, 1 d.c. in 2nd d.c. of 10, 4 ch., miss 2 d.c., 1 cl.gr. in next d.c., 3 ch., 1 cl.gr. in next d.c., 4 ch., miss 2 d.c., 1 d.c. in next d.c., 4 ch., rep. from * to next corner, shape as before, and cont. in patt. to end.

6th Row: D.c. to end. Fasten off.

OUTER BORDER — 1st Row: D.c., working 3 d.c. at each corner.

2nd Row: As 1st patt. row to 1st corner, 1 d.c. in corner, 6 ch., 1 d.c. in same st., rep. at each corner.

3rd Row: As 2nd patt. row to corner, 3 ch., 1 d.c. in 6-ch. loop, 2 ch., 1 d.c. in same loop, 3 ch., 1 d.c. in corner st., cont. in patt., rep. at each corner.

4th Row: As 3rd patt. row, working 13 d.tr. in 2-ch. sp. at each corner.

5th Row. D.c.

6th Row: As 5th patt. row, working 2 cl.gr. in centre of each 13 d.tr. shell at corners with 2 ch. only between grs. round neck.

7th Row: D.c. all round with 2 d.c. in each 2-ch. sp. round neck. Fasten off.

SLEEVE TRIMMING

Commence with 105 ch. Work 2 rows d.c. as for inner border. Cont. thus:

PATTERN

1st Row: (5 ch., miss 3 d.c., 1 d.c. in next d.c., 4 ch., miss 3 d.c., 1 cl.gr. in next d.c., 4 ch., miss 3 d.c., 1 d.c. in next d.c.) twice. **Corner:** 2 ch., miss 3 d.c., 1 tr. in next d.c., 2 ch., miss 3 d.c., 1 d.c. in next d.c. * 4 ch., miss 3 d.c., 1 cl.gr. in next d.c., 4 ch., miss 3 d.c., 1 d.c. in next d.c., * 5 ch., miss 3 d.c., 1 d.c. in next d.c., rep. from * to *, 6 ch., 1 d.c. in next d.c. (mark centre), rep. patt. in reverse to end of row, ending with cl.gr., 4 ch., 1 d.c., turn.

2nd Row: As 2nd row of front border patt to corner, 2 d.c. in 2-ch. sp., 1 d.c. on corner tr., 5 ch., 1 d.c. in same tr., cont. to centre, 3 ch., 1 d.c. in 6-ch. loop, 2 ch., 1 d.c. in same loop, 3 ch., cont. in d.c. to next corner and work to correspond to end of row.

3rd Row: Sl-st. to centre of 5 d.c., 4 ch., 2 d.tr. (making cl.gr.), 9 d.tr. in 2-ch. sp., 1 cl.gr. in centre of next 5 d.c., 9 d.tr. in next 2-ch. sp., 1 d.c. in corner loop, 9 d.tr. in next 2-ch. sp., connect with sl-st. first 4 d.tr. with last 4 of previous 9 d.tr., cont. to centre, working 12 d.tr. in centre 2-ch. sp., patt. to end, shaping as before.

4th Row: D.c.

5th Row: 1 cl.gr. on cl.gr. of 3rd row (3 ch., miss 2 d.c., 1 cl.gr. on next d.c.) twice, 3 ch., miss 2 d.c., 1 cl.gr. on next d.c., 1 ch., miss 1 d.c., 1 cl.gr. on cl.gr. of 3rd row, 1 ch., miss 1 d.c., 1 cl.gr., (3 ch., miss 2 d.c., 1 cl.gr.) twice, (1 ch., miss 1 d.c., 1 cl.gr.) twice, (3 ch., miss 2 d.c., 1 cl.gr.) twice, (3 ch., miss 1 d.c., 1 cl.gr.) 7 times round centre patt., cont. in patt. to correspond to end.

6th Row: D.c. Fasten off.

TO FINISH OFF

Press work on the wrong side. Using Super Sheen, sl-st. borders to coat as illustrated.

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PRONTO

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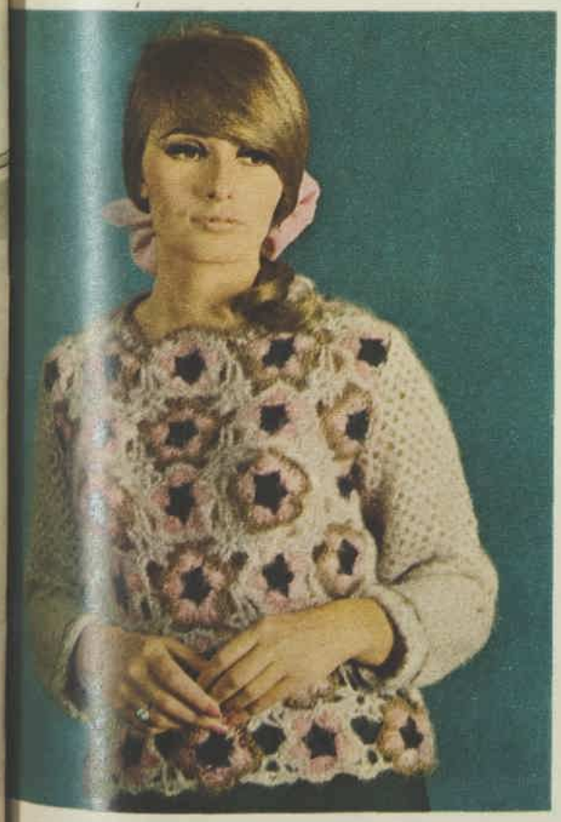
LACE-TRIMMED MOHAIR (above) makes a gay little sweater to wear with pants or skirts for work or play. Note the flattering wide-set neckline and elbow sleeves. Directions for five bust sizes are on page 26.

STRIPED SWEATER WITH FRINGE (above) combines colors that stand out warmly against pale winter sunlight. Directions for 32, 34, 36, 38in. bust sizes are on page 26.



AFGHAN FLOWERS (above) form the front of this unusual crocheted sweater, back and sleeves are plain. It is designed to fit a 34 to 36 in. bust; directions are given on page 26

ELEGANT TWO-SET (above) is simplicity itself to make, knitted throughout in stocking-stitch, then lightly outlined with picot crochet. Directions for 34, 36, and 38in. bust measurements are given on page 28.

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LACE-TRIMMED MOHAIR

Color picture page 25

Materials: 12 (13, 14, 15, 16) balls Woolworths Italian Mohair; 1 pair each Nos. 8 and 6 needles; 1 stitch-holder; 1 No. 9 crochet hook.

Measurements: To fit 32 (34, 36, 38, 40) in. bust; length from shoulder, 22 (22, 22½, 22½, 23) in.; length of sleeve, 6½in.

Tension: 9½ sts. to 2in.

BACK

Using No. 8 needles, cast on 84 (88, 92, 96, 100) sts. K 1 row. P 1 row.

Change to No. 6 needles and cont. in st-st. until work measures 12½in. or 2in. less than length required to underarm.

To Shape Armholes (Right side): Cast off 3 sts. at beg. of next 2 rows. Dec. 1 st. each end of next 4 rows and next 3 alt. rows. 64 (68, 72, 76, 80) sts.

Cont. in st-st. until armhole measures 7½ (7½, 8, 8, 8½) in. on straight.

To Shape Shoulder (Right side): Cast off 5 (7, 7, 7, 9) sts. at beg. of next 2 rows and 6 (6, 7, 8, 8) sts. at beg. of next 4 rows. Cast off rem. 30 sts. for back of neck.

FRONT

Work as back until armholes measure 5 (5, 5½, 5½, 6) in. on straight.

To Shape Neck (Right side): K 24 (26, 28, 30, 32) sts., cast off 16, k to end.

Next Row: P 22 (24, 26, 28, 30) sts., p 2 tog., turn. Work on this side only, leaving rem. sts. on holder.

Cont. in st-st., dec. 1 st. at neck edge on next 3 rows, then every alt. row to 17 (19, 21, 23, 25) sts.

Cont. in st-st. until armhole measures 7½ (7½, 8, 8, 8½) in. on straight.

To Shape Shoulder: With wrong side facing, cast off 5 (7, 7, 7, 9) sts. at beg. of next row and 6 (6, 7, 8, 8) sts. at beg. of next 2 alt. rows.

Return to sts. on holder and work this side to correspond with first side in reverse.

SLEEVES

Using No. 8 needles, cast on 56 (58, 60, 62, 66) sts. K 1 row. P 1 row.

Change to No. 6 needles and cont. in st-st., inc. 1 st. each end of next row and every 6th foll. row to 64 (66, 68, 70, 74) sts.

Cont. in st-st. until sleeve measures 4½in. or 2in. less than length required.

To Shape Top of Sleeve (Right side): Cast off 2 sts. at beg. of next 2 rows. Dec. 1 st. each end of next 3 alt. rows. Dec. 1 st. each end of every row until 20 sts. rem. Cast off.

TO MAKE UP

Lightly press all sections on wrong side with warm iron over damp cloth. Seam shoulders, sides, and sleeves, and set into armholes.

TO FINISH OFF

Neck Edging: Using crochet hook, work 2 rows double crochet (d.c.) round neck.

Next Row: * 3 chain (ch.), miss 1 d.c., 1 d.c. into next d.c. Rep. from * to end, fasten off.

Sleeve Trimming — 1st Round: Work d.c. round cuff edge.

2nd Round: 3 ch. to stand for 1 treble (tr.), * miss 1 d.c., into next d.c. work (1 tr., 2 ch., 1 tr.), miss 1 d.c., 1 tr., into next d.c. rep. from *, omitting last tr., sl-st. into first tr.

3rd Round: 3 ch. to stand for 1 tr., * into 2 ch. of previous round work (2 tr., 2 ch., 2 tr.), 1 tr. on top of 1 tr., rep. from * to end, omitting last tr., sl-st. into first tr.

4th Round: 3 ch. to stand for 1 tr., * into 2 ch. of last round work (3 tr., 2 ch., 3 tr.), 1 tr. on top of 1 tr., rep. from * to end, omitting last tr., sl-st. to first tr. and fasten off.

Work these four rounds round other sleeve and also round lower edge.

Press all seams

STRIPED SWEATER WITH FRINGE

Color picture page 25

Materials: Villawool Gold Label Mohair — color No. 1: 9 (9, 10, 10) balls; colors No. 2, 3, 4: 2 (2, 2, 3) balls each; 1 pair each Nos. 6 and 8 needles; crochet hook.

Measurements: To fit 32 (34, 36, 38) in. bust; length (fringed), 25½in. (all sizes); sleeves, 16½in. (all sizes).

Tension: 5 sts. to 1in.

BACK

Using No. 6 needles, cast on with thumb method as follows, using separate balls; color No. 1, 16 (17, 18, 19) sts., join color No. 2, 16 (17, 18, 19) sts., join color No. 3, 16 (17, 18, 19) sts. join color No. 4, 16 (17, 18, 19) sts., join color No. 1, 16 (17, 18, 19) sts. (80, 85, 90, 95 sts.)

Beg. with a p row, work in st-st. in colors as established, twisting yarn over previous color to prevent hole. Cont. until work measures 14½in. (or length required), ending on a p row.

To Shape Armholes: Cast off at beg. of next and every row 2 (3, 4, 5) sts. twice, 2 sts. 4 times, 1 st. 6 times. Cont. on rem. 62 (65, 68, 71) sts. until armholes measure 7½in., ending on p row.

To Shape Shoulder: Work 10 sts., turn and work back to armhole edge. Cast off at beg. of next and alt. row 5 sts. twice. Slip centre 42 (45, 48, 51) sts. on to holder. Join in yarn and work to armhole edge. Finish as for other side.

NECK BORDER

With No. 7 needles, right side of work facing, and using color of each section, work the 42 (45, 48, 51) sts. from holder, evenly inc. 16 sts. on 1st row and cont. in rib of k 1, p 1 for 1½in. Cast off loosely ribwise.

FRONT

Work as back.

SLEEVES

With color No. 1 and No. 8 needles, cast on 42 sts. and work in rib of k 1, p 1 for 2in.

Change to No. 6 needles and st-st. Inc. 1 st. each end of next, then every 7th (6th, 6th, 5th) row thereafter until 64 (66, 68, 70) sts. Cont. until sleeves measure 16½in. (or length required), ending on a p row. Cast off 2 (3, 4, 5) sts. at beg. of next 2 rows. Dec. 1 st. each end of every row until 30 sts. rem. Cast off at beg. of next and every row 3 sts. 6 times, 12 sts. once.

TO MAKE UP

Press work lightly on wrong side. Using small bk-st. sew up shoulder seams and neck border ends. Press seams open. Sew up side and sleeve seams. Press seams open. Set sleeves smoothly into armholes.

To Fringe Lower Edge: Using the colors in order of each section, cut yarn in 3 lengths of 8in. Fold the 3 lengths in half and draw through with crochet hook and fasten with a slip-knot.

AFGHAN FLOWERS

Color picture page 25

Measurements: To fit 34-36in. bust; length, 24in.; sleeve seam, 16in.

Materials: Sirdar Caprine (Mohair Wool and Nylon) — 10oz. Oyster (light); 2oz. Mink (medium); 2oz. Coral (pink); 1oz. French Navy (dark); 1 crochet hook No. 6 (similar to rug hook).

Abbreviations: Ch., chain; d.c., double crochet (with 1 loop on hook insert hook, wool over hook, draw through, wool round hook again, draw through the 2 loops now on hook, closing stitch); sl-st., slip-stitch (wool round hook, draw in one movement both through st. into which hook is inserted and loop on hook); tr., treble (with 1 loop on hook, wool round hook, insert hook into st. indicated, draw wool through (3 loops now on hook), wool round hook again, draw through 2 (two only) loops on hook, wool round hook and draw through the 2 remaining loops); h.tr., half treble (with 3 loops on hook (as for treble) draw wool through all 3 in one movement); l., light; m., medium; d., dark; w., wool.

The front is made up of 26 flowers plus 6 half-flowers (to finish off armholes).

FLOWER

With d. wool, make 5 ch., close ring by working 1 sl-st. into first ch.

1st Row (D wool): (3 ch., 1 d.c. into ring) 5 times, draw loop on hk. out, sl-st. through lp. and tighten, cut d. wool. Cont. thus:

PETAL

2nd Row: (Pink wool): Make 1 lp. on hk., insert hk. into rounded arch made by 3 ch. on previous row and * work 1 d.c. into arch, into same arch next work: 1 h.tr., 2 tr., 1 h.tr., 1 d.c., rep. from * into each of foll. 4 arches. After completing the 5 petals close by working 1 sl-st. into first arch, fasten off and cut pink.

3rd Row (L wool or alt. with m. wool): Make 1 lp. on hk., * work 1 d.c. into each of the d.c. and h.tr. of petal, then work 2 d.c. into each tr., 1 d.c. into next h.tr. and d.c., rep. from * to end, fasten off, cut wool.

HALF-FLOWER

Make 5 ch., close ring.

1st Row: (3 ch., 1 d.c. into ring) 3 times, 3 d.c. into ring, fasten off.

2nd Row: Work only 3 petals.

3rd Row: Work edging in d.c., ending with 1 d.c. into each of the 3 d.c. in d. wool of first row.

JOINING STARS

L. wool: 5 ch., close with sl-st., place 4 flowers into square, place ring at intersection, * 2 ch., draw resulting lp. through d.c. edging of petal of flower No. 1 (South west position), 2 ch., 2 d.c. into ring, rep. from *, joining respectively 2nd (South east) and 3rd (North east) flowers, then: 4 ch., draw resulting lp. first through flower No. 3 and then through flower No. 4, 4 ch., 2 d.c. into ring, rep. from * into 4th flower again and then fasten off.

4 Joining Stars at Bottom of Front: Make 5 ch., close with sl-st. ** 2 ch., join on to right-hand flower, 2 ch., 2 d.c. into ring, 2 ch., join both flowers, 2 ch., 2 d.c. into ring, 2 ch., join left-hand flower, 2 ch., 1 d.c. into ring, fasten off.

BACK

Make ch. of 79 sts., 1 d.c. into 6th ch. (missing 5). Cont. thus:

1st Row: *** 2 ch., miss 2 ch. of previous row, 1 d.c., rep. from *** to end, turn.

2nd Row: 3 ch. for turning, *** 1 d.c. into open arc made by 2 ch. of row below, 2 ch., rep. from ***, ending with 1 d.c., turn, 3 ch. for turning.

3rd Row: * 1 d.c. into open arc, 2 ch., rep. from *, ending with 2 d.c. into last lp.

Work thus in patt. until side measures length equal to 4 flowers superimposed.

To Shape Armholes: Sl-st. into first 5 sts. of previous row and leave 5 sts. at end unworked before turning. At end of foll. 2 rows leave last 3 sts. unworked, work 2 straight rows. At end of foll. 2 rows leave last 3 sts. unworked. Work 8 rows straight.

Next Row: Inc. one patt. at both ends. Work 3 rows straight, depth of armhole should now measure 7½in. (measured on straight).

To Shape Shoulders and Back of Neck: Sl-st. across 2 patts., work up to last 2 patts., leaving those unworked, turn, patt. over 4 patts., turn. Patt over 2 patts., turn. Cont. in patt. up to neck-edge, turn, sl-st. to end of shoulder up to armhole-edge, break wool. Rejoin wool for 2nd shoulder and work as other side in reverse.

SLEEVES (both alike)

Make ch. of 43 sts., turn, miss 5, work 1 d.c. into 6th st. and cont. in patt. as for back, inc. at both ends of row on 7th and foll. 6th rows. (Incs. are worked by working 3 d.c., instead of 1 d.c. into last lp., then on foll. row the d.c. is placed between the 2 made d.c., which with the foll. 2 ch. makes an extra patt.) Work until sleeve measures length required.

To Shape Top: Sl-st. across 5 sts., work to last 5 sts., turn. On foll. 12 rows work 1 patt. less at end of each row.

TO MAKE UP

Join sleeve seam: Work 1 row of 2 d.c. in m. wool into each opening between d.c. of first row. Work same border along bottom of back.

Join shoulder-seam, leaving 1in. free at either side of neck; work 1 row as given for bottom of sleeve, working 3 ch. for buttonholes. — make 2 buttons by working d.c. round washer.

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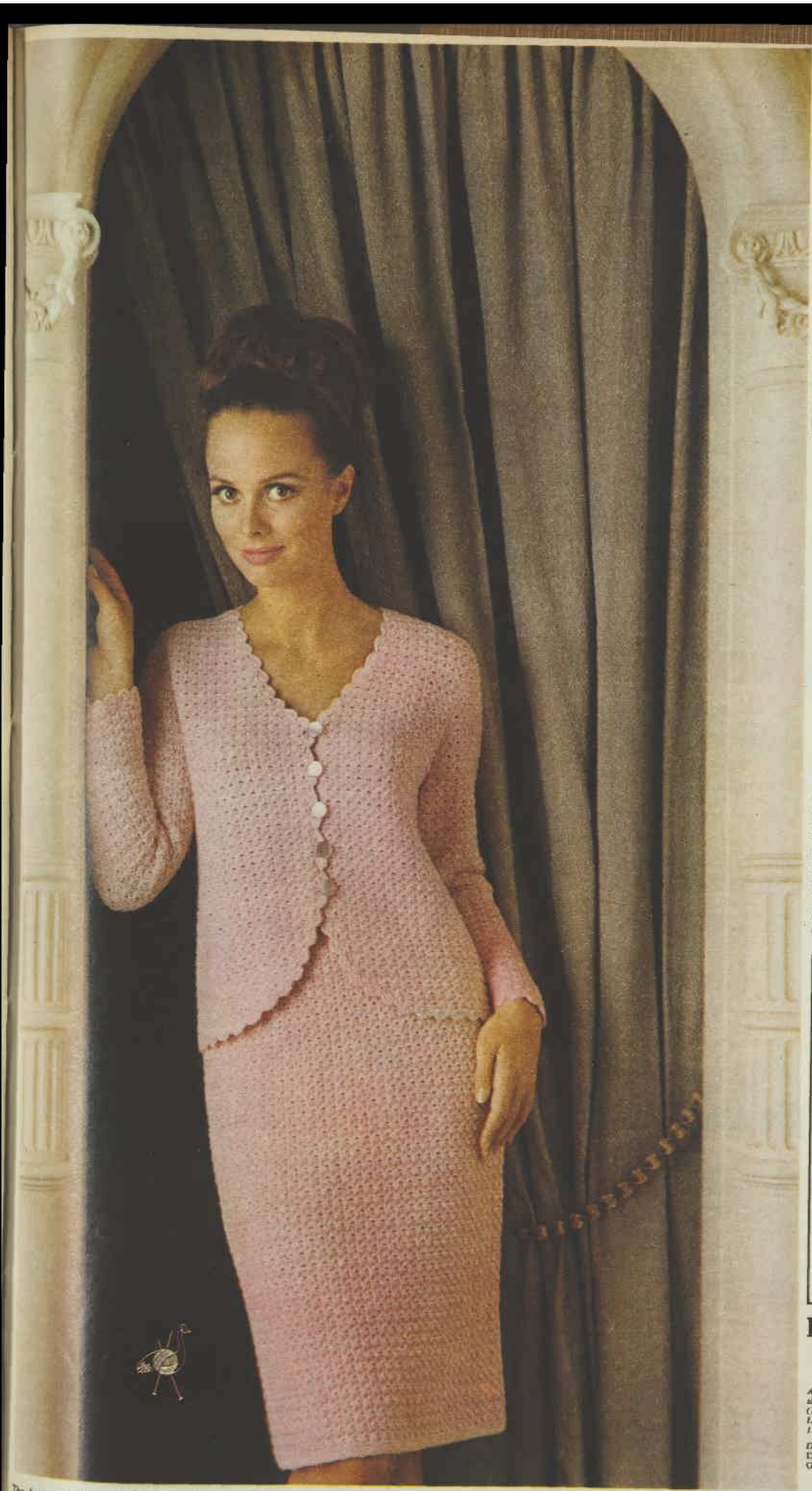

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ELEGANT TWO-SET

Color picture page 25

Materials: Cardigan — 16 (17, 18) oz. Sirdar Super Nylon; **Jumper** — 12 (13, 14) oz. Sirdar Super Nylon; 1 pair each Nos. 10 and 8 knitting needles; 4 Beutron buttons; 1 stitch-holder; 1 No. 10 crochet hook.

Measurements: To fit 34 (36, 38) in. bust; **Cardigan** — length from shoulder, 23 (23, 23½) in.; length of sleeve, 14½ (14½, 15) in.

Jumper — length from shoulder, 22½ (22½, 23) in.; length of sleeve, 5in. all sizes.

Tension: 6 sts. to 1in.

CARDIGAN

BACK

Using No. 10 needles, cast on 112 (118, 124) sts. and k 6 rows.

Change to No. 8 needles and cont. in st-st. until work measures 15in. ending on a p row.

To Shape Armholes: Cast off 4 sts. at beg. of next 2 rows. Dec. 1 st. each end of next 6 rows and next 2 (3, 4) alt. rows. Cont. straight in st-st. until armholes measure 8 (8, 8½) in. on the straight.

To Shape Shoulders: Cast off 8 (10, 10) sts. at beg. of next 2 rows.

Cast off 9 (9, 10) sts. at beg. of next 4 rows. Cast off rem. sts.

LEFT FRONT

Using No. 10 needles, cast on 58 (61, 64) sts. and k 6 rows. Change to No. 8 needles. K 1 row. P 1 row. **

Cont. in st-st. until work measures 11in. ending on p row.

To Shape Front Edge — Next Row: K to last 3 sts., k 2 tog., k 1.

Work 3 rows st-st.

Rep. last 4 rows until work measures 15in. ending on a p row.

To Shape Armhole: Cont. with front shaping every 4th row as before and at same time cast off 4 sts. at beg. of next row, dec. 1 st. at same edge on next 6 rows and next 2 (3, 4) alt. rows.

Cont. in st-st., still dec. at front edge every 4th row as before until 26 (28, 30) sts. rem.

Cont. straight until armhole measures 8 (8, 8½) in. on straight ending on p row.

To Shape Shoulder: Cast off 8 (10, 10) sts. at beg. of next row and 9 (9, 10) sts. at beg. of next 2 alt. rows.

RIGHT FRONT

Work as left front to **.

Make a buttonhole on next row thus: K 3, cast off 3, k to end.

Next Row: P to last 3 sts., cast on 3, p 3.

Cont. in st-st. making buttonhole every 3in. until 4th buttonhole is complete.

Cont. in st-st. until work measures 11in. ending on a p row.

To Shape Front: K 1, sl. 1, k 1, p.s.s.o., k to end.

Work 3 rows st-st.

Rep. last 4 rows until work measures 15in. ending on a k row. Shape armhole and front, finishing this side to correspond with left side in reverse.

SLEEVES

Using No. 10 needles, cast on 60 (62, 64) sts.

K 1 row. P 1 row.

Change to No. 8 needles and cont. in st-st., inc. 1 st. each end of 3rd row and every 6th following row to 86 (86, 92) sts. Cont. in st-st. until sleeve measures 14½in. or length required, ending on a p row.

To Shape Top of Sleeve: Cast off 3 sts. at beg. of next 2 rows. Dec. 1 st. each end of next 9 alt. rows. Dec. 1 st. each end of every row to 26 (26, 28) sts. Cast off.

SWEATER

BACK

Using No. 10 needles, cast on 110 (116, 122) sts. and k 6 rows. Change to No. 8 needles and cont. in st-st. until work measures 14¾in., ending on p row.

To Shape Armholes: Cast off 4 sts. at beg. of next 2 rows, then dec. 1 st. each end of next 6 rows, then each end of next 2 (3, 4) alt. rows.

Cont. straight on rem. 86 (90, 94) sts. until armhole measures 7½ (7½, 7¾) in. on straight, ending on p row.

To Shape Neck: K 27 (29, 31), cast off 32 sts., k 27 (29, 31).

Next Row: P 25 (27, 29), p 2 tog., turn, work on this side only, leaving rem. sts. on holder.

Next Row: K 2 tog., k to end.

Next Row: P to last 2 sts., p 2 tog.

Next Row: K 2 tog., k to end.

To Shape Shoulder: Cast off 8 sts., p to last 2 sts., p 2 tog.

Cont. in st-st., casting off 7 (8, 9) sts. at beg. of next 2 p rows.

Ret. to sts. on holder and work to correspond with other side in reverse.

FRONT

Work as back until armhole shaping is completed and 86 (90, 94) sts. rem.

Cont. straight until armhole measures 6 (6, 6½) in. on straight, ending on p row.

To Shape Neck: K 27 (29, 31) sts., cast off 32, k 27 (29, 31).

Next Row: P 25 (27, 29) sts., p 2 tog., turn. Work on this side only, leaving rem. sts. on holder.

Cont. in st-st., dec. 1 st. at neck edge every row until 22 (24, 26) sts. rem.

Continued on page 31

LITHE LACY SHIFT

Color picture page 30

Materials: 16 (18, 19) balls Emu Bri-Nylon 4-ply, or Emu Scotch 4-ply; 1 No. 10 crochet hook.

Measurements: To fit 32 (36, 40) in. bust; length, 36 (37½, 38½) in.

Tension: 1 patt. measures 2¼in.

Abbreviation: Picot—3 ch., 1 d.c. into 1st of 3 ch.

BACK

Using No. 10 hook make 105 (120, 135) ch., plus 4 ch. for turn.

1st Row: 1 tr. into 4th ch. from hk., 3 tr. in next 3 ch., 3 ch., miss 2 ch., 2 tr. in next 2 ch., * 3 ch., miss 2 ch., 9 tr. in next 9 ch., 3 ch., miss 2 ch., 2 tr. into next 2 ch., rep. from * 5 (6, 7) times more, 3 ch., miss 2 ch., 5 tr. into 5 ch., turn.

2nd Row: 3 ch., 3 tr. in next 3 tr., * 3 ch., 1 d.c. in next loop, 1 picot, 2 ch., 1 picot, 1 d.c. in next lp., 3 ch., miss 1 tr., 7 tr. into next 7 tr. * rep. from * 5 (6, 7) times more, 3 ch., 1 d.c. in next lp., 1 picot, 2 ch., 1 picot, 1 d.c. in next lp., 3 ch., miss 1 tr., 4 tr. into last 4 tr., turn.

3rd Row: 3 ch., 2 tr. into next 2 tr., 3 ch., 1 d.c. into next lp. * 3 ch., 2 tr. into space between picots, 3 ch., 1 d.c. into next lp., 3 ch., miss next tr., 5 tr. into next 5 tr., 3 ch., 1 d.c. in next lp., repeat from * 5 (6, 7) times more, 3 ch., 2 tr. into space between picots, 3 ch., 1 d.c. into next lp., 3 ch., miss next tr., 3 tr. into last 3 tr., turn.

4th Row: 3 ch., 1 tr. into next tr. * 3 ch., 1 d.c. into next lp., 3 tr., 1 picot, 4 tr. into next lp., 1 tr. into centre of next 2 tr., 4 tr., 1 picot, 3 tr. into next lp., 1 d.c. into next lp., 3 ch., miss 1 tr., 3 tr. into next 3 tr., rep. from * 6 (7, 8) times more ending with 2 tr. into last 2 tr. for 6th rep., turn.

5th Row: 3 ch., 1 tr. into 1st tr. * 3 ch., miss (next lp., 3 tr. and picot), 9 tr. into next 9 tr. between picots. 3 ch., miss (next picot, 3 tr., and lp), miss 1 tr., 2 tr. into next tr. rep. from * 6 (7, 8) times more, turn.

6th Row: 3 ch., 1 d.c. into next lp., * 3 ch., miss next tr., 7 tr. into next 7 tr., 3 ch., 1 d.c. into next lp., 1 picot, 2 ch., 1 picot, 1 d.c. into next lp., rep. from * 5 (6, 7) times more, 3 ch., miss next tr., 7 tr. into next 7 tr. 3 ch., 1 d.c. into next lp., 3 ch., 1 d.c. into last st., turn.

7th Row: 3 ch., 1 tr. into 1st d.c., 3 ch., 1 d.c. into 2nd lp., * 3 ch., miss 1 tr., 5 tr. into next 5 tr., 3 ch., 1 d.c. into next lp., 3 ch., 2 tr. into space between picots, 3 ch., 1 d.c. into next lp., rep. from * 5 (6, 7) times more, 3 ch., miss next tr., 5 tr. into 5 tr., 3 ch., 1 d.c. into next lp., 3 ch., 2 tr. into last lp., turn.

8th Row: 3 ch., 4 tr. into next lp., 1 d.c. into next lp., * 3 ch., miss next tr., 3 tr. into next 3 tr., 3 ch., 1 d.c. into next lp., 3 tr., 1 picot, 4 tr. into next lp., 1 tr. into centre of next 2 tr., 4 tr., 1 picot, 3 tr. into next lp., 1 d.c. into next space, rep. from * 5 (6, 7) times more, 3 ch., miss next tr., 3 tr. into next 3 tr., 3 ch., 1 d.c. into next lp., 3 tr. into next lp., 2 tr. into next 2 tr., turn.

9th Row: Three ch., 3 tr. into next 3 tr., 3 ch., miss next lp., miss next tr., 2 tr. into next tr. * 3 ch., miss next lp., 3 tr., 1 picot, 9 tr. into next 9 tr. between picots, 3 ch., miss (next picot, 3 tr., next lp. and 1 tr.), 2 tr. into next tr., rep. from * 5 (6, 7) times more, 3 ch., miss next lp., miss next tr., 4 tr. into last 4 tr., turn.

Repeat 2nd to 9th rows inclusive, until work measures 29 (30, 31) in. or required length, ending with an 8th row of pattern.

To Shape Armholes — **Next Row:** Working in patt., sl-st. over 5 tr. and patt. to last 5 tr., turn.

Next Row: Sl-st. over 4 sts. and patt. to last 4 sts., turn.

Cont. in patt. until armhole measures 7 (7½, 7½) in. Fasten off.

FRONT

Work as back.

TO MAKE UP

Pin out to correct measurements and press with warm iron over damp cloth on wrong side of work. If Bri-Nylon has been used, press over dry cloth instead of damp one. Using d.c., crochet side seams together leaving a slit of 2in. at both sides. Crochet 3 (3½, 3½) in. of shoulder seam on each side commencing at armhole edge.

Neck and Armhole Edges

Next Row: (5 d.c., 1 picot) rep. to end of round. Fasten off.

Lower Edges and Slits

Work as neck and armhole trims.

MONDRIAN SHIFT

Color picture page 30

Materials: Villawool Speediknit — 13 (14, 15) balls main color (m.c.); 9 (9, 10) balls contrast color (c.c.); 1 pair each Nos. 7 and 8 needles; 2 buttons.

Measurements: To fit 34 (36, 38) in. bust; length, 36½in. (all sizes).

Tension: 5 sts. to 1in.

FRONT

Using c.c. and No. 7 needles cast on 86 (92, 98) sts. and work in st-st. Work 7 rows, then change to the No. 8 needles and work 14 more rows.

(**Note:** Tie a marker in at 14 rows from beg., as it is at this point that all measurements are taken.)

Change to No. 7 needles and cont. until 28 rows from marker.

Next Row: K 6 c.c., 74 (80, 86) m.c., 6 c.c.

Next Row: P 6 c.c., 74 (80, 86) m.c., 6 c.c.

Rep. last 2 rows until work measures 27½in. (or length required) from marker.

To Shape Armholes: Cast off 6 (7, 8) sts. at beg. of next 2 rows. Dec. 1 st. each end of every 2nd row until 54 (56, 58) sts. rem. Cont. until armholes measure 6in. on straight, ending on knit row. **.

To Shape Neck — Next Row: P 20, cast off purlwise centre 14 (16, 18) sts., p 20. Cont. on last 20 sts. and dec. 1 st. at neck edge every row twice, then every 2nd row 4 times. (14 sts. rem.) At the same time, when armhole measures 8in. on straight ending on purl row, shape shoulder thus: Cast off at beg. of next and alt. rows 4 sts. once, 5 sts. twice. Ret. to rem. sts., join in yarn at neck edge and finish to correspond with other side.

BACK

Work as front to **.

To Divide for Back Opening — Next Row: P 25 (26, 27), k 2, turn; (leave rem. 27 (28, 29) sts. on holder).

Next Row: Knit.

Next Row: P 25 (26, 27), k 2.

Rep. these 2 rows until armhole measures exactly the same as front armholes ending at centre back opening.

Next Row: Work 13 (14, 15) sts., slip these 13 (14, 15) sts. on to holder, work rem. 14 sts.

To Shape Shoulder: Cast off at beg. of next and alt. rows 4 sts. once, 5 sts. twice.

Ret. to rem. sts., join in yarn at centre back and work to correspond with other side until armhole measures the same, ending at armhole edge.

Next Row: Cast off 4 sts., k 10 sts., turn, (leave rem. 13, (14, 15) sts. on holder) and p 10.

Cast off at beg. of next and alt. rows 5 sts. twice.

TO MAKE UP

Press work on wrong side. Using small back-stitch sew up shoulder seams. Press seams open.

Armhole Borders: With No. 7 needles, c.c., and right side facing, neatly pick up and knit 100 (102, 104) sts. evenly round armholes. Work in st-st. and dec. 1 st. each end of every 2nd row, at the same time after working 6 rows change to No. 8 needles for a further 8 rows, then inc. 1 st. each end of every 2nd row for further 8 rows. Change to No. 7 needles and work further 6 rows, still inc. every 2nd row. Cast off loosely.

Neck Border: With No. 7 needles, c.c. and right side facing, slip the 13 (14, 15) sts. of back neck on to needle, neatly pick up and knit 51 (53, 55) sts. round front neck edge k 13 (14, 15) sts. from holder (77, 81, 85 sts.).

Work in st-st. for 6 rows then change to No. 8 needles and work a further 16 rows. Change to No. 7 needles and work a further 6 rows. (28 rows in all.) Cast off loosely on next row.

TO FINISH OFF

Lightly press all borders on wrong side. Sew up side seams. Press seams open. Fold borders in half to inside and slip-stitch down. Fold hem up at marker to inside and slip-stitch down. Sew 2 buttons to border at back neck and make 2 loops on opposite edge.

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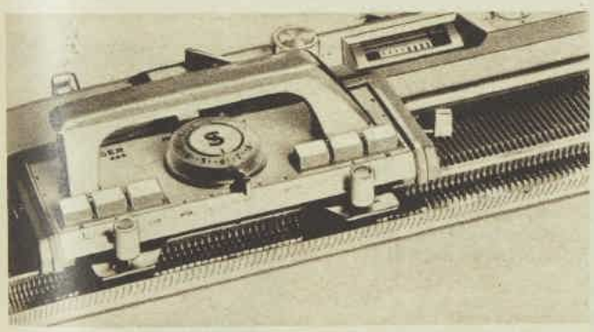

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DISCOTHEQUE DATE (above) is a smart crocheted two-piece with a smooth skirt and textured lace top. Both can be worn as separates. Directions are on page 31.

BEAUTIFUL BLOUSON (above) has skirt and bodice knitted in boucle wool, lacy sleeves and collar crocheted in a smooth, matching yarn. Directions for 34, 36, 38in. sizes on page 31.

MONDRIAN SHIFT (left), architectural in its purity of line, is knitted in raspberry-colored wool underlined strongly in black. Directions for 34, 36 and 38in. bust measurements on page 28.

LITHE LACY SHIFT (right) skims the body lightly, stopping short above the knee. Its utter simplicity of style offsets the distinctive pattern stitch, which is crocheted. Directions are on page 28.

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DISCOTHEQUE DATE

Color picture opposite

Materials: 21 balls Emu Scotch 4-ply or Emu Bri-Nylon 4-ply; Nos. 10 and 12 crochet hooks; elastic for skirt waist.

Measurements: To fit 34in. bust; length of bodice, 18in.; length of skirt, 24in.; strips can be added for larger sizes.

Tension: 2in. across strip.

Abbreviations: Cl., cluster: (W.o.h., insert hook into space or stitch and draw up loop ¾in. in length) twice, w.o.h., and draw through all loops. Picot: 3 ch., 1 d.c. into 1st of 3 ch.

PATTERN

* Using No. 10 hk., make 7 ch. Join into a circle with a sl-st.

1st Row: 2 ch., (1 cl., 1 ch.) 4 times into circle, turn.

2nd Row: (4 ch., 1 d.c., into next sp.) 3 times, 2 ch., (1 cl., 1 ch.) 4 times into last lp., turn.

3rd Row: (4 ch., 1 d.c., into next sp.) 3 times, 2 ch., (1 cl., 1 ch.) 4 times into next lp., sl-st. into next lp., turn. *

Trim Row: (4 ch., 1 d.c. into sp.) 3 times, (4 ch., 1 d.c., into next lp.) 3 times, fasten off.

FRONT

Left Front Bodice

Centre Strip: Work from * to * once; rep. 3rd row 32 times more and trim row once.

Side Strip: Work from * to * once; rep. 3rd row 33 times more and trim row once.

Shoulder Strip: Work from * to * once; rep. 3rd row 34 times more and trim row once.

Armhole Strip: Work from * to * once; rep. 3rd row 21 times more and trim row once.

Right Front Bodice

Work as left front bodice.

BACK

Work as front.

TO MAKE UP

To Crochet Strips Tog.: Place two strips tog. with right sides facing. Matching shells from bottom of strips, work from top of strips (commencement of work) as follows:

1 d.c. into first lps. of both strips * 2 ch., 1 d.c. into next lps. of same shells, 4 ch., 1 d.c. into first lps. of next shells, rep. from * to end.

Left Front Bodice

Crochet side strip to centre strip, carefully matching edges of 18 shells.

Crochet shoulder strip to side strip with edges of 18 shells.

Crochet armhole strip to shoulder strip.

Right Front Bodice

Crochet together to correspond with left front bodice; join centre of bodice the same way.

Back

Join as front.

Pin out to correct measurements and press lightly with warm iron over damp cloth. If Bri-Nylon has been used, press over a dry cloth instead of a damp one.

Crochet side seams together and back stitch shoulder seams.

PICOT EDGING FOR NECK AND ARMHOLES

1st Round: Work one round of d.c.

2nd Round: * 1 d.c. into each of next 9 d.c., 1 picot, rep. from * to end. Join with sl-st. Fasten off.

EDGING FOR LOWER EDGE

* 3 d.c. into each of 1st, 2nd, and 3rd lps., (2 d.c., 1 picot, 2 d.c.) into centre lp., 3 d.c. into each of next 3 lps., rep. from * for every strip.

SKIRT

Using No. 10 hook, make 218 ch. and join into circle with a sl-st.

2nd Round: 3 ch., 1 tr. into each st. to end, join with a sl-st. to 3rd ch.

Rep. 2nd round until skirt measures 20in., change to size 12 hk. and cont. working tr. rounds until skirt measures 24in. or required length. Fasten off.

TO MAKE UP

Press work, make a herringbone casing over elastic waist.

BEAUTIFUL BLOUSON

Color picture opposite

Materials: 24 (26, 27) oz. Sirdar Double Boucle, 10 (10, 11) oz. Sirdar Double Crepe; 2 No. 10 and 2 No. 11 knitting needles, a No. 14 Aero crochet hook; ¾in. elastic to fit waist; 6in. zip-fastener; 2 hooks and eyes. Shirring elastic.

Measurements: Skirt — To fit 36 (38, 40) in. hip. Length, 25in. (or length required), finished and including waistband; **Sweater** — To fit 34 (36, 38) in. bust; length, 22½ (22½, 23) in.; sleeve seam, 17in.

Abbreviations: Inc. in loop — pick up loop between st. just worked and next st. and knit into the back of it.

Tension: 13 sts. to 2in. over st-st.; 1 patt. measures 1in. over crochet patt.

ELEGANT TWO-SET . . .

continued from page 28

Cont. in st-st. until armhole matches back armhole, ending on a k row.

To Shape Shoulder. Cast off 8 sts. at beg. of next row and 7 (8, 9) sts. at beg. of next 2 alt. rows.

Ret. to sts. on holder and work to correspond with first side in reverse.

SLEEVES

Using No. 10 needles, cast on 74 (76, 78) sts.

K 1 row.

P 1 row.

Change to No. 8 needles and cont. in st-st. for 2 rows.

Cont. in st-st., inc. 1 st. each end of next row and every 4th foll. row to 84 (84, 90) sts.

Cont. straight until sleeve measures 4½in. on straight, ending on p row.

To Shape Top of Sleeve: Cast off 3 sts. at beg. of next 2 rows.

Dec. 1 st. each end of next 8 alt. rows, and then every row to 26 (26, 28) sts. Cast off.

TO MAKE UP

Press all sections on wrong side with warm iron over damp cloth.

Cardigan: Seam shoulders and sides. Seam sleeves and set into armholes.

Sweater: Seam shoulders and sides. Seam sleeves and set into armholes.

TO FINISH OFF

Using No. 10 crochet hook, with right side facing, work 1 row d.c. round cuff edge.

2nd Row: With wrong side facing, work another row d.c. on top of 1st row.

3rd Row: With right side facing, on top of last row work 4 d.c., * 1 picot (of 3 ch.), 4 d.c., rep. from * to end, fasten off.

Work in this way round all cuff edges, round neck of jumper, front edges, and back of neck of cardigan.

Press all seams and edgings. Sew on buttons to correspond with buttonholes.

SKIRT

(Use boucle wool)

Using No. 11 needles, cast on 94 (100, 106) sts. and work in st-st. for 1in., ending on p row. Change to No. 10 needles and begin dart shapings.

1st Inc. Row: * k 13 (14, 15), inc. in loop, k 1 (mark this st. with contrast wool), inc. in loop, * rep. from * to * once, k 38 (40, 42), inc. in loop, k 1 (mark this st.), inc. in loop, rep. from * to * once, k 13 (14, 15).

Work 15 rows straight in st-st.

Cont. inc. in loop each side of marked sts. as in 1st row, on next row and every 16th foll. row until 4 inc. rows have been worked.

Cont. straight on 126 (132, 138) sts. until work measures 24in. (or 1in. less than finished length required).

Change to No. 11 needles and cont. for 1½in. (for hem). Leave sts. on length of contrast wool. Work another piece in same way.

WAISTBAND

With No. 11 needles cast on 14 sts. and work in st-st. for 25 (27, 29) in. (or 1in. longer than actual waist measurement required). Cast off.

SWEATER

BACK

(Use boucle wool)

Using No. 10 needles, cast on 118 (124, 130) sts. and work in k 1, p 1 rib for ¾in.

Cont. in st-st. until work measures 16in. from beg., ending on a p row.

To Shape Armholes: Cast off 4 sts. at beg. of next 2 rows, then dec. 1 st. both ends of next 7 rows and next 3 (4, 5) right-side rows.

Cont. straight on 90 (94, 98) sts. until work measures 22 (22, 22½) in., ending on p row.

To Shape Neck — Next Row: K 33 (35, 37), cast off next 24 sts., k to end, turn.

Cont. on first 33 (35, 37) sts. thus:

1st Row: Work to last 2 sts., work 2 tog.

2nd Row: Cast off 2 sts., work to end.

Rep. these 2 rows once more.

To Shape Shoulder — 1st Row: Cast off 8 (9, 10) sts., work to last 2 sts., work 2 tog.

2nd Row: Work to end without shaping.

Rep. last 2 rows once more.

Next Row: Cast off rem. 9 sts.

Rejoin wool to rem. sts. and work thus:

1st Row: Cast off 2 sts., work to end.

2nd Row: Work to last 2 sts., work 2 tog.

Rep. these 2 rows once more, then work 1 row back to armhole edge.

To Shape Shoulder: Cast off 8 (9, 10) sts., work to last 2 sts., work 2 tog.

Next Row: Work to end without shaping.

Rep. last 2 rows once more, then cast off rem. 9 sts.

FRONT

Work as back until armhole shaping is completed and 90 (94, 98) sts. rem. Cont. straight until work measures 20½ (20½, 21) in., ending on a p row.

To Shape Neck — Next Row: K 35 (37, 39), cast off 20, k to end, turn.

Cont. on first 35 (37, 39) sts., dec. 1 st. at neck edge on next 8 rows and next 2 k rows.

Work straight on rem. 25 (27, 29) sts. until work measures 22½ (22½, 23) in. from beg., ending at armhole edge.

To Shape Shoulder: Cast off 8 (9, 10) sts. at beg. of next row and foll. armhole edge row and 9 (10, 10) sts. on next armhole edge row.

Rejoin wool to rem. sts. and work to match other side in reverse.

COLLAR

(Use crepe wool)

Make 88 ch.

Foundation Row: 1 d.c. into 8th ch. from hook, * 5 ch., miss 3 ch., 1 d.c. into next ch., rep. from * to end, turn with 5 ch.

Cont. in patt.:

1st Row: 1 d.c. into first loop, * 2 ch., 3 tr. into next loop, 2 ch., 1 d.c. into next loop, rep. from *, ending with 2 ch., 1 tr. into 5th turning ch. from hook. Turn with 5 ch.

2nd Row: Miss first 2-ch. sp., 1 d.c. into next 2-ch. sp., * 5 ch., 1 d.c. into next 2-ch. sp., rep. from *, ending with 1 d.c. into 3rd turning ch. instead of into sp. Turn with 3 ch.

3rd Row: Work 3 tr. (the 3 ch. counting as first tr) into first loop, * 2 ch., 1 d.c. into next loop, 2 ch., 3 tr. into next loop, rep. from *, working 3rd tr. of last group into 3rd turning ch. Turn with 5 ch.

4th Row: 1 d.c. into first 2-ch. sp., * 5 ch., 1 d.c. into next 2-ch. sp., rep. from *, ending with 5 ch., 1 tr. into 3rd turning ch. Turn with 5 ch.

These 4 rows form patt. Rep. them until work measures 2¾in. Fasten off.

Make another piece in the same way.

SLEEVES (both alike)

(Use crepe wool)

Make 72 ch. for all sizes and work foundation row as for collar, then work 15 rows in patt., ending with a 3rd patt. row.

Cont. thus: * Inc. at beg. of next row by working 5 turning ch., then sl-st. into base of ch., work 5 more ch. and cont. in patt. (thus making an extra loop).

Inc. at beg. of next row as before, then work to end, using extra 5 ch. of previous row.

Work 14 (14, 10) rows in patt. Rep. from * twice (twice, 3 times) more.

Inc. at beg. of next 2 rows, then cont. straight until sleeve measures 17in., omitting turning ch. at end of last row (always omit turning ch. before dec. rows).

To Shape Top: * Sl-st. along 3 sts., patt. to within 3 sts. of end, turn.

Work 5 rows straight. Keeping continuity of patt., rep. from * once.

** Sl-st. along 6 sts., patt. to within 6 sts. of end, turn.

Work 1 row straight. Rep. from ** twice.

*** Sl-st. along 8 sts., patt. to within 8 sts. of end, turn.

Work 1 row straight. Rep from *** twice. Fasten off.

TO MAKE UP

Press work on wrong side with damp cloth and hot iron.

Skirt: Join side seams leaving 6in. open at top of one seam. Turn up hem at lower edge and slip-stitch loops in position then pull out contrasting thread. Sew in zip-fastener. Sew one edge of waistband to top of skirt leaving 1in. of band extending at front of opening. Stitch elastic at ends of band and slip-stitch band over elastic. Fasten end of band with hooks and eyes.

Sweater: Join side and shoulder seams. Join sleeve seams and set in sleeves. Sew collar pieces to neck edge. Thread about 4 rows of shirring elastic on wrong side of ribbing at lower edge, drawing it up to fit fairly closely. This will be turned under in wear to give a bloused effect. Work edging round collar and sleeves thus: * Work 1 d.c. into first ch., miss 1 ch., (1 d.c., 1 tr., 1 d.c.) into next ch., miss 1 ch., rep. from * all round. Press seams and edgings.

KNITTING HINTS

- **Check tension carefully before you begin a garment. If the pattern says 7 sts. to 1in. and you are knitting more than this, it can make a big difference to the overall size. If you are knitting too loosely, try a size finer needle; if too tightly, try a size larger.**
- **Be sure to buy enough yarn at one time to complete the garment. Different dye lots can vary, and if you don't buy all the wool in one batch it is impossible to guarantee that the color will be exactly the same each time.**
- **Don't put knitting aside in the middle of a row. The extra minute or two needed to finish it off will help to ensure a smooth, even finish.**
- **If you have to put knitting aside for a few weeks, unpick the last row worked and re-knit it, otherwise the wool may stretch and leave a ridge across your work.**

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